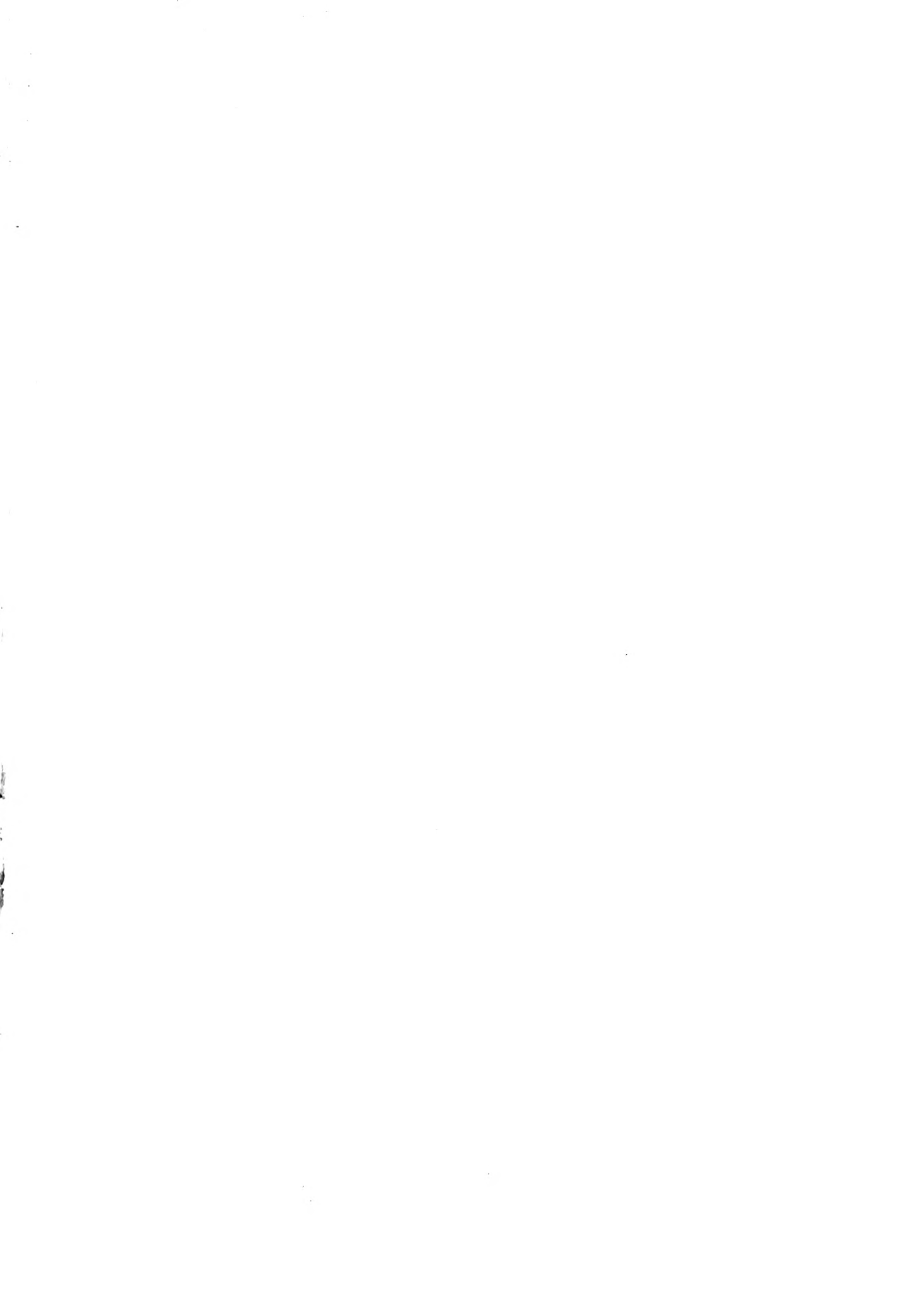
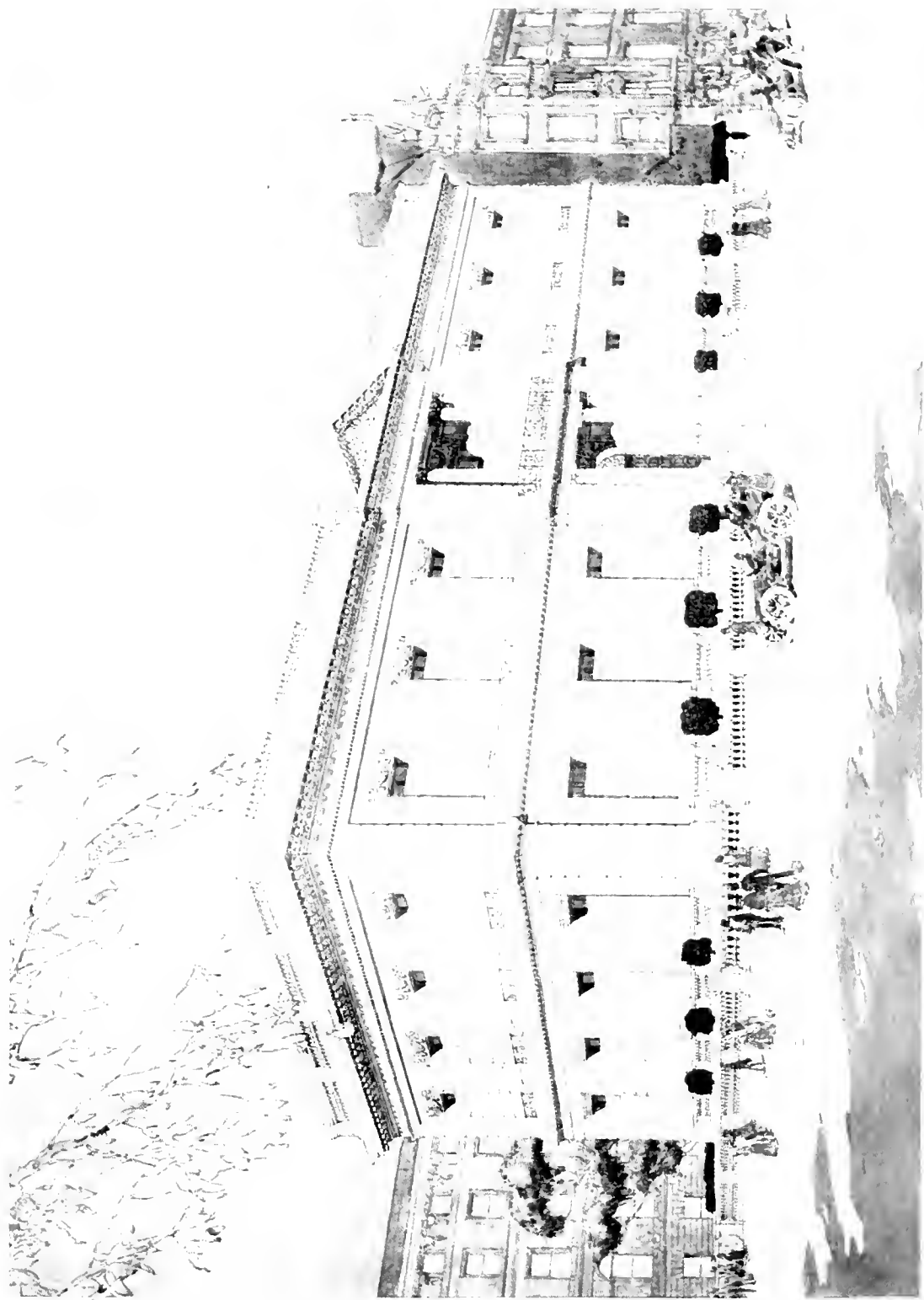


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1910

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AND

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AMERICAN INSTITUTE OF ARCHITECTS

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AND AT THE GALLERIES OF

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OF THE FINE ARTS

FOUNDED 1805

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GARGOYLE ON A COUNTRY HOUSE NEAR PHILADELPHIA
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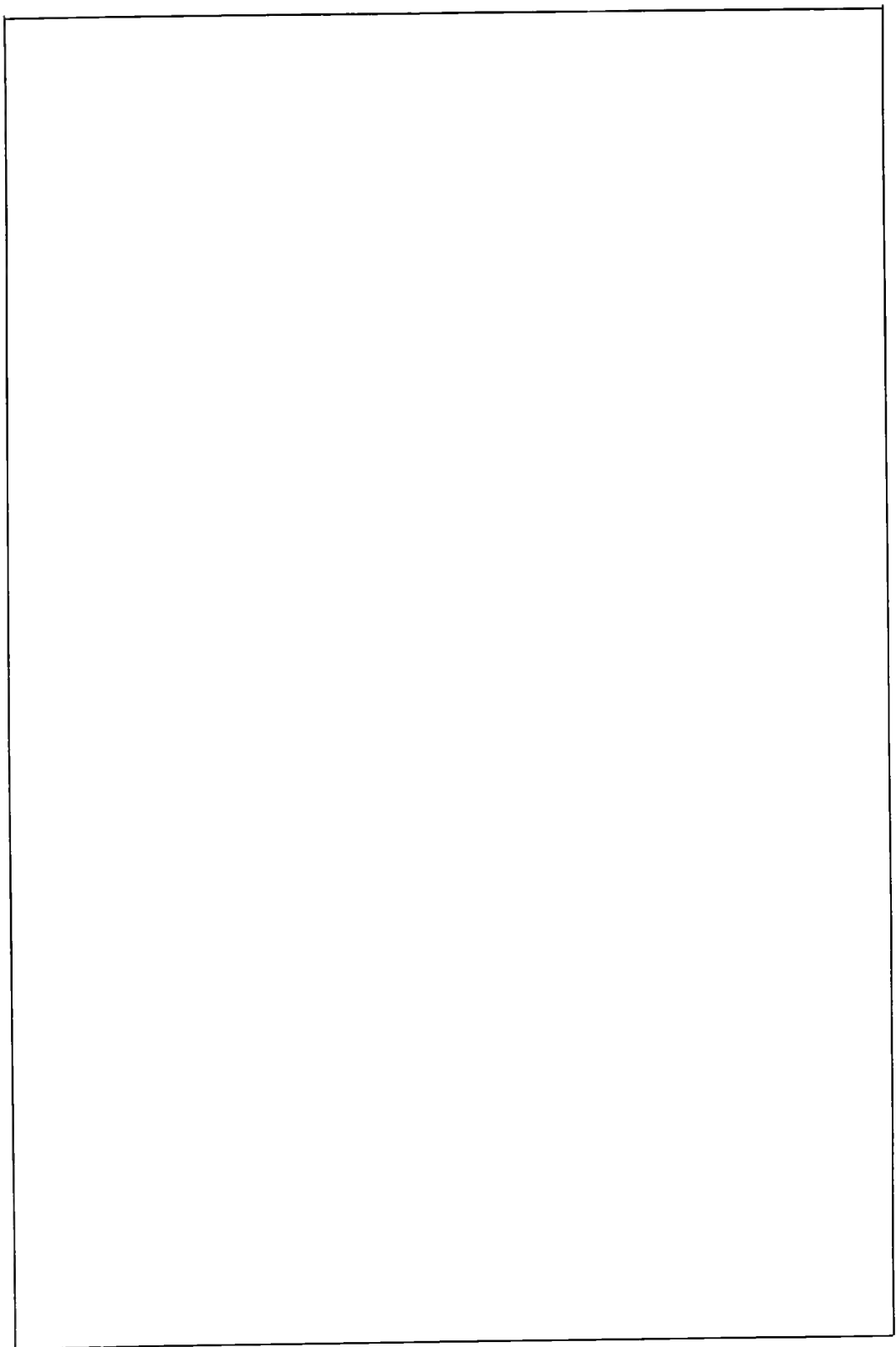
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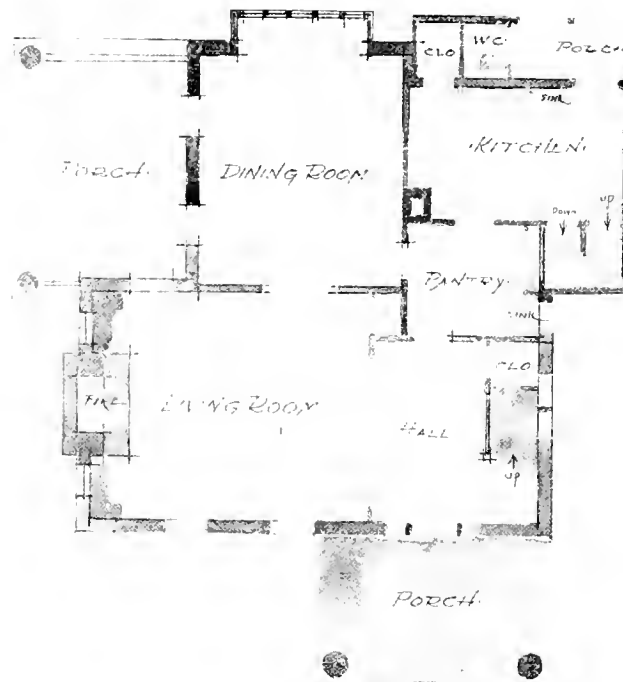
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CLIPSTON STURGIS
THOMAS, CHURCHMAN & MOLITOR
WAID & WILLAUER



MURAL DECORATION
H. HANLEY PARKER



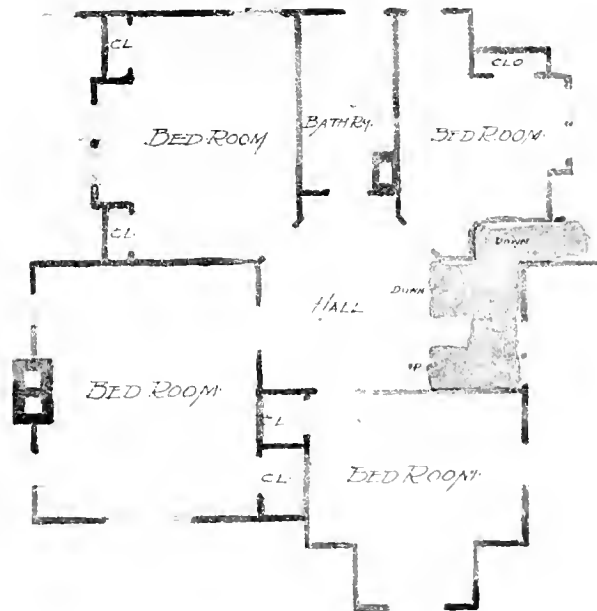
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FIRST FLOOR PLAN



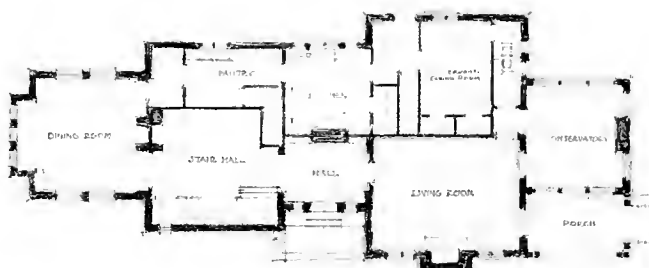
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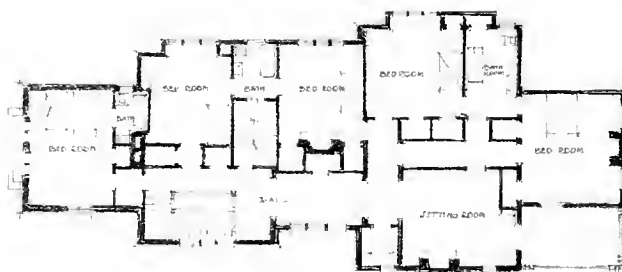
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LIVING ROOM, RESIDENCE OF MRS. MARGARET R. PERRINE, TRENTON, N. J.
SPENCER ROBERTS, ARCHITECT, PHILADELPHIA



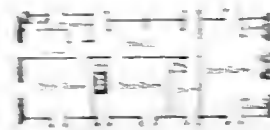
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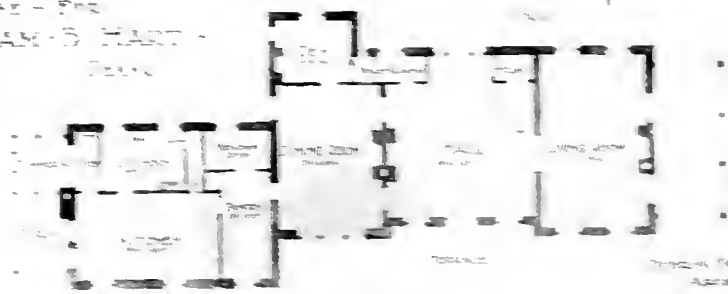


THE HOUSE OF MR. WILLIAM B. HART
IN 1850



SECOND FLOOR PLAN

HOUSE - FOR
MR. WILLIAM B. HART -
1850

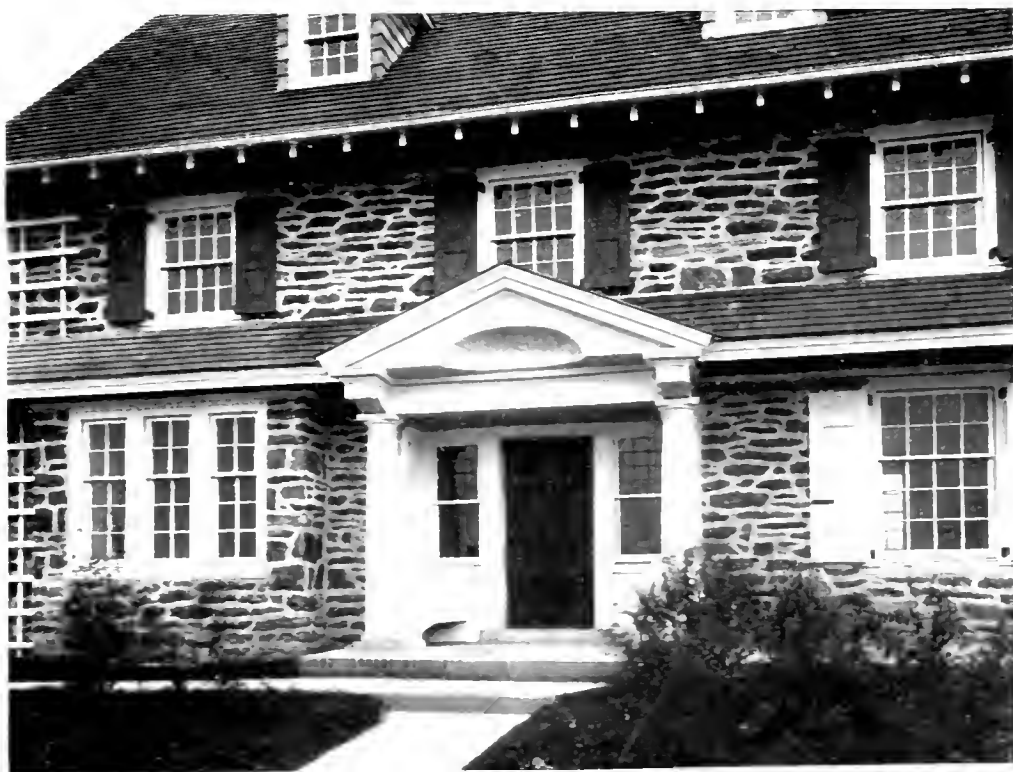


FIRST FLOOR PLAN

THE HOUSE OF MR. WILLIAM B. HART
IN 1850



RESIDENCE OF E. D. TOLAND, ESQ. WYNEWOOD, PA.
MELLER AND MILES ARCHT'CTS. PHILADELPHIA



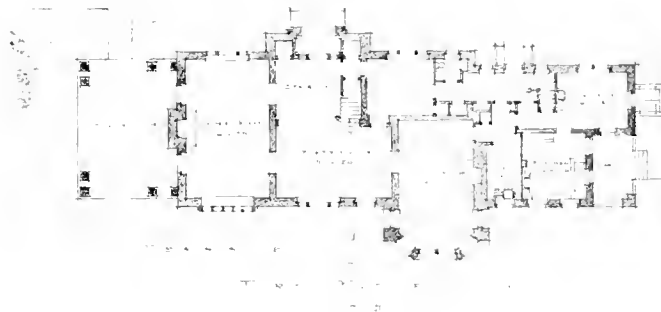
DETAIL OF FRONT ENTRANCE RESIDENCE OF E. D. TOLAND, ESQ. WYNEWOOD, PA.
MELLER AND MILES ARCHT'CTS. PHILADELPHIA



THREE STUDIES, RESIDENCE FOR E. M. HOLDEN, M.D., SCARSDALE, N. Y.
WARD & WILLAUER, ARCHITECTS, NEW YORK



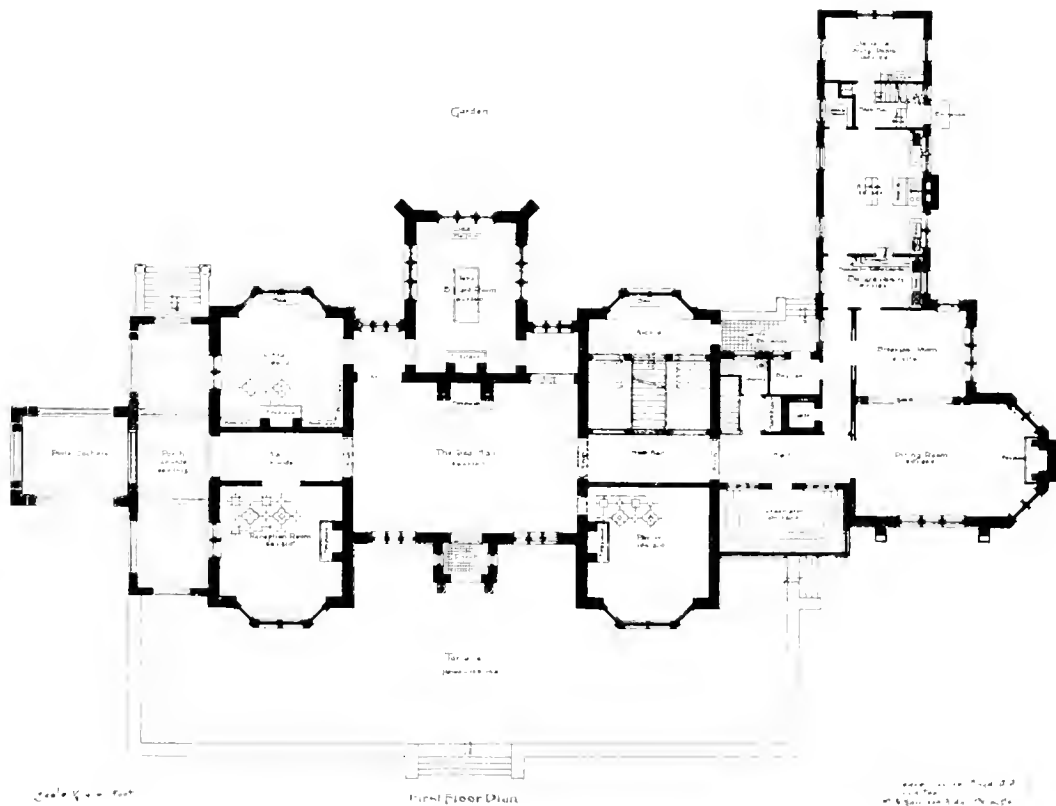
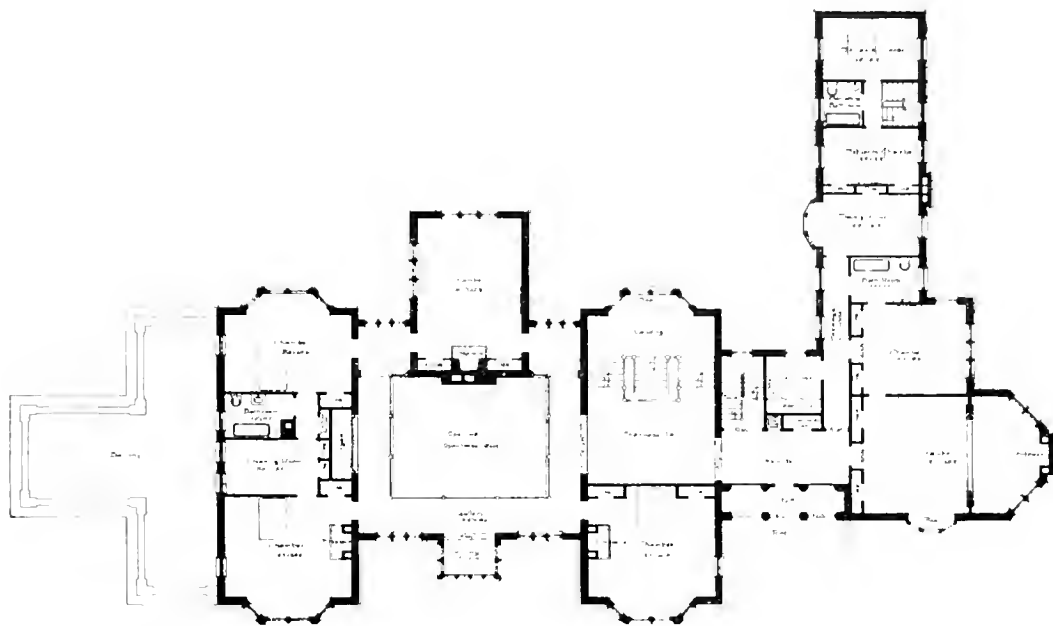
RESIDENCE OF MARSHALL S. MORGAN, ESQ., WYNDMOOR, PA.
THOMAS, CHURCHMAN AND MOLITOR, ARCHITECTS



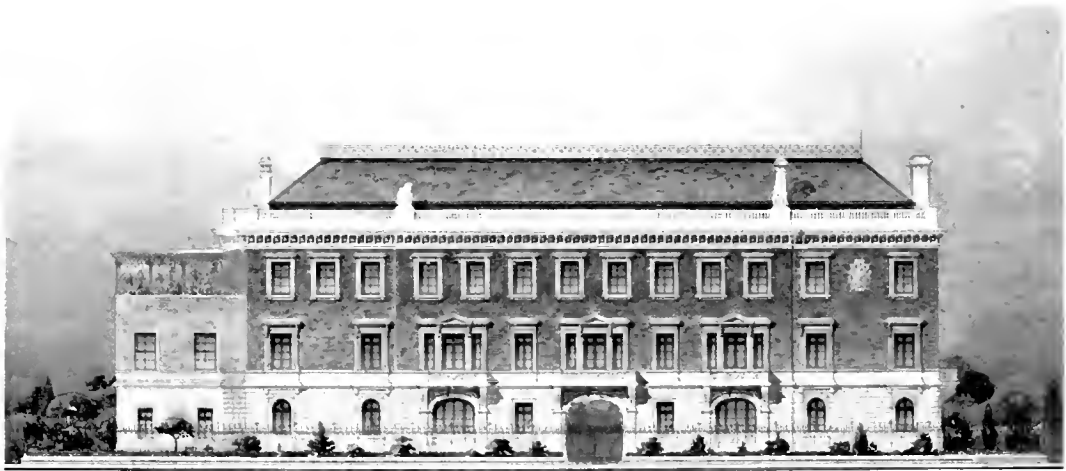
FLOOR PLANS



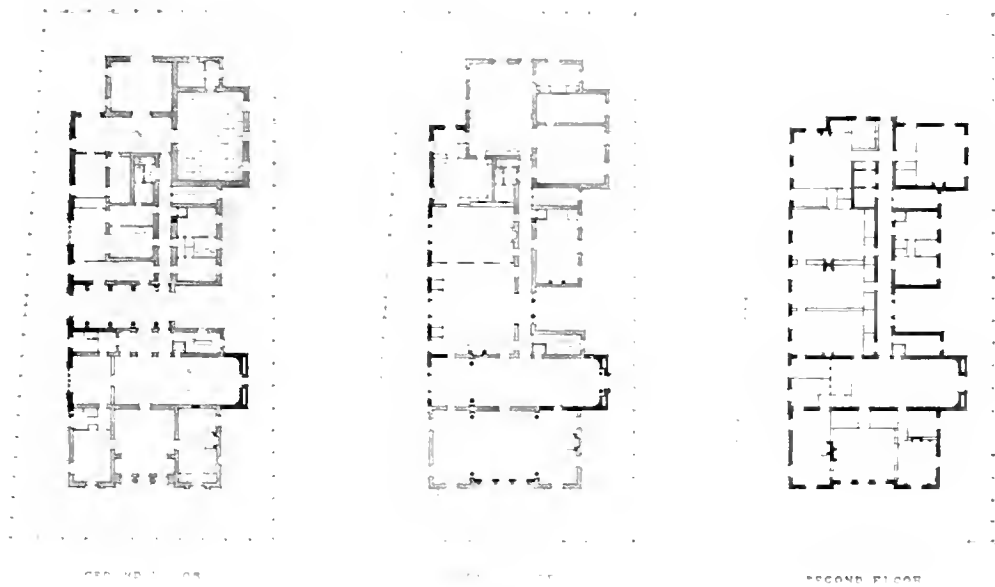
A HOUSE AT MERION, PA.
LAWRENCE VISSCHER BOYD, ARCHITECT



FLOOR PLANS OF A HOUSE AT MERION, PA



BAJZA STREET ELEVATION RECONSTRUCTION OF PALACE FOR COUNT LAZLO SZECHENYI BUDAPEST HUNGARY
 ERNEST FLAGG, ARCHITECT NEW YORK



FLOOR PLANS OF THE PALACE

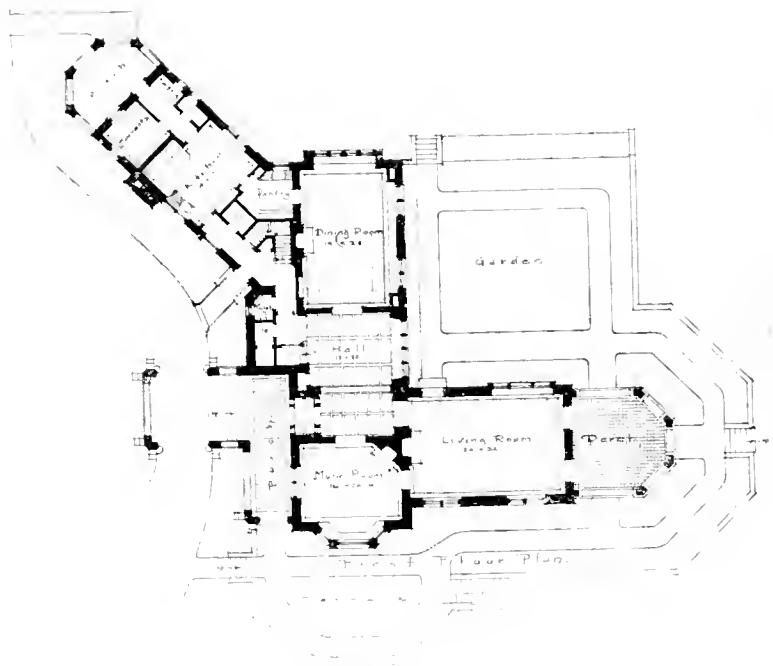
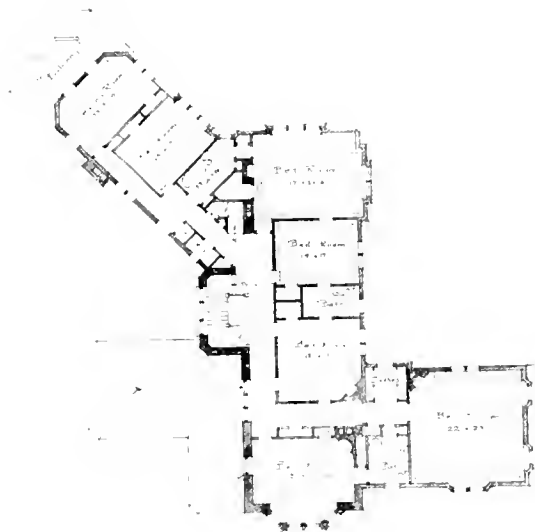


-ANDRÁSSY-STREET ELEVATION-

ANDRÁSSY STREET ELEVATION



THE ORIGINAL PALACE



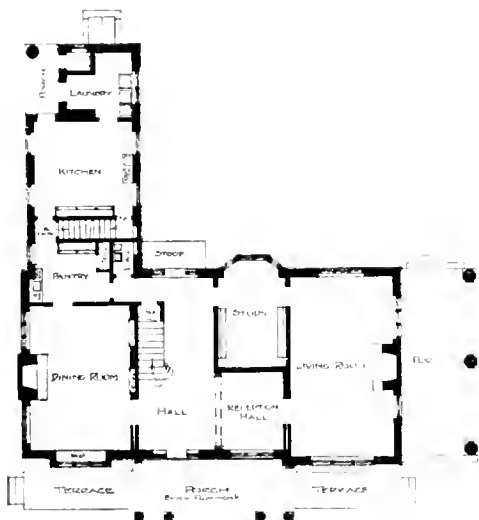
FLOOR PLANS. RESIDENCE OF WILLIAM H. WANAMAKER, ESQ. MERION, PA



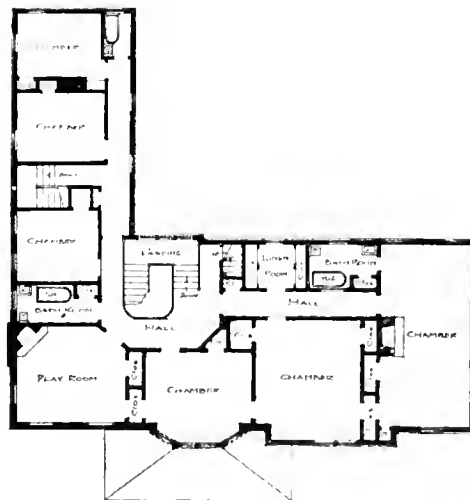
Residence for William H. Wainmaker, Esq., Merion, Pa.



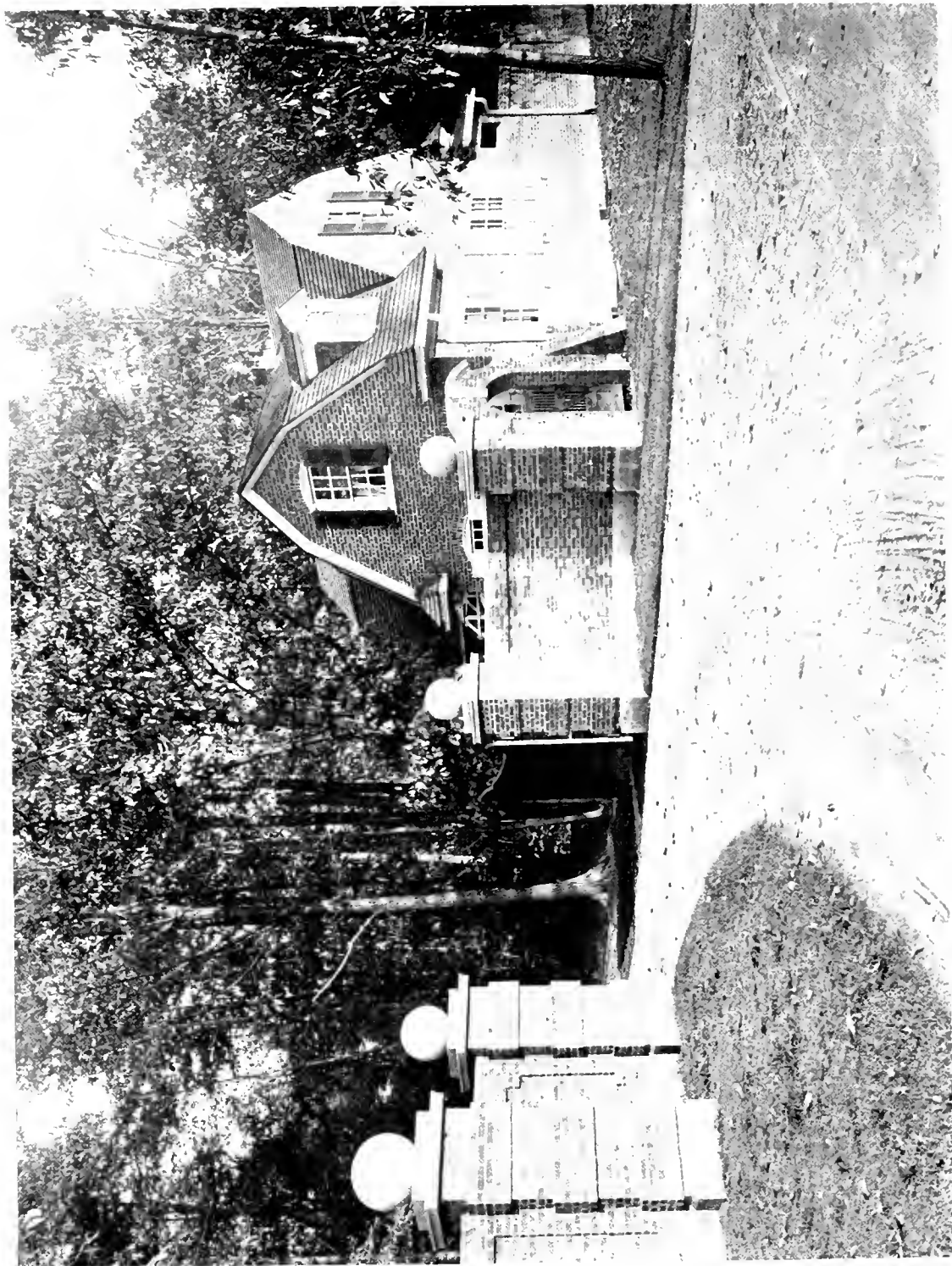
A COUNTRY HOUSE AT ST. DAVID'S, PA.
ROBESON LEA PEROT, ARCHITECT, PHILADELPHIA



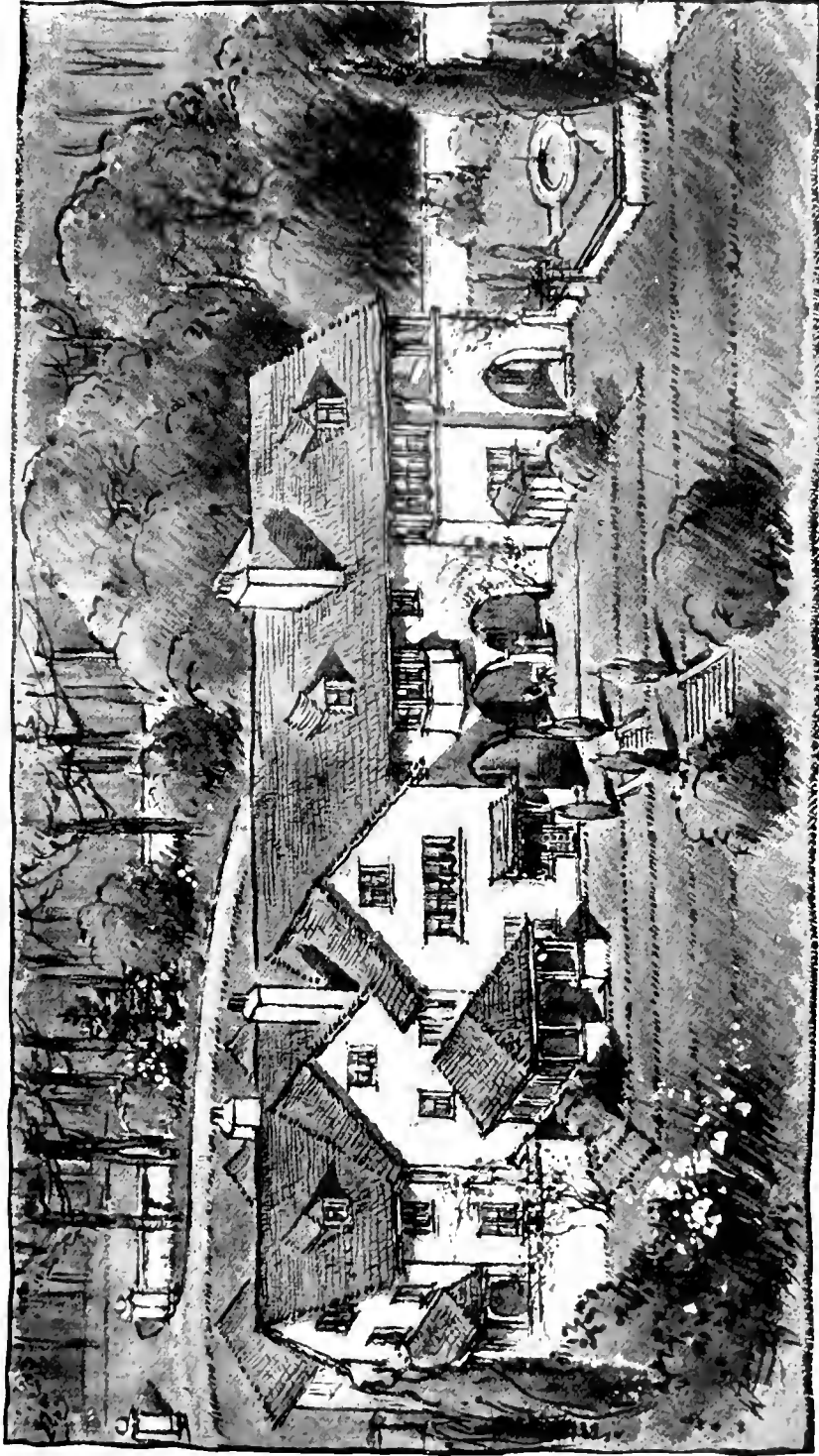
FIRST FLOOR PLAN



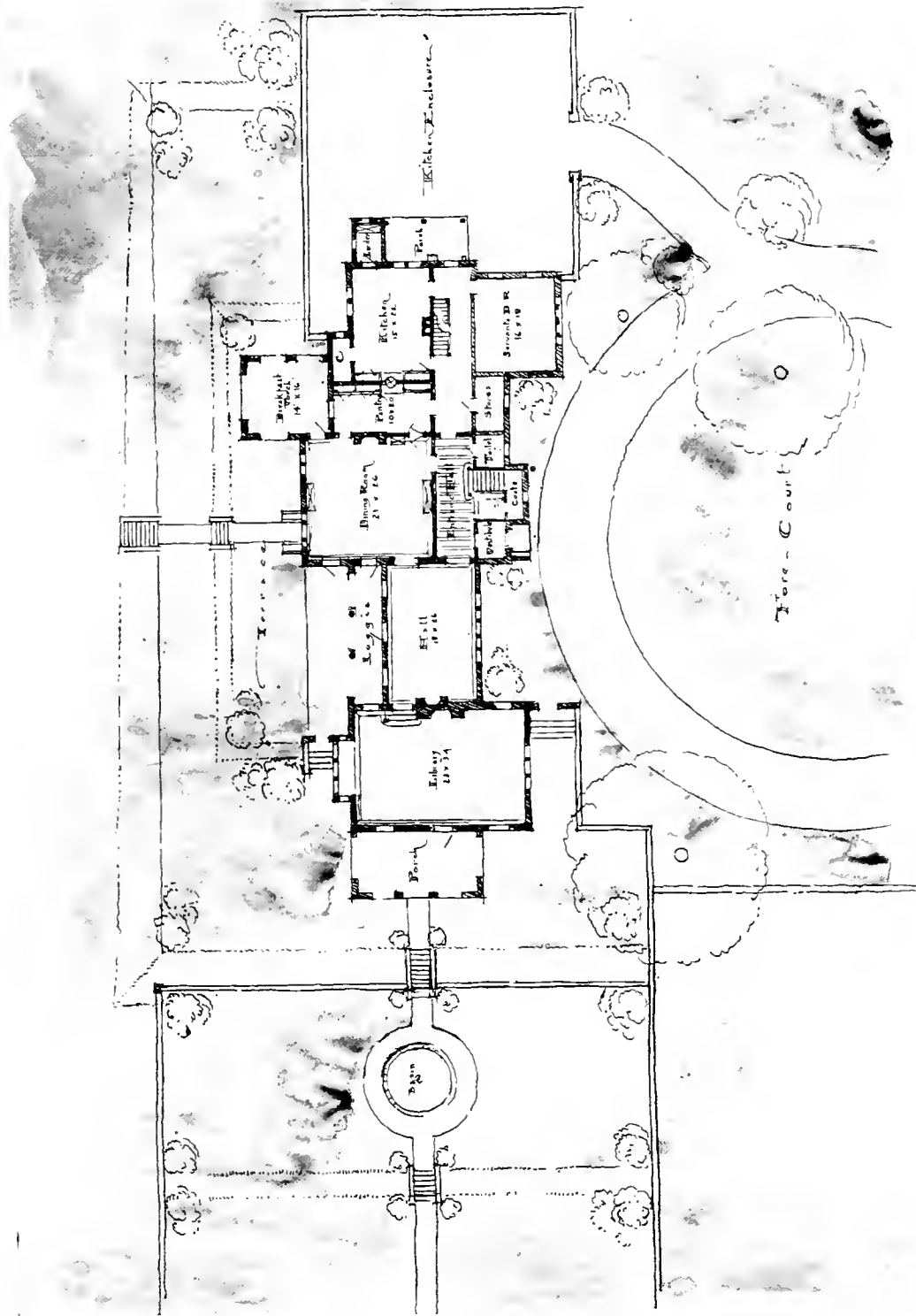
SECOND FLOOR PLAN



A GATEWAY AND LODGE AT M'LAVERN, PA.
GEORGE BISHAM PAGE, ARCHITECT, PHILADELPHIA



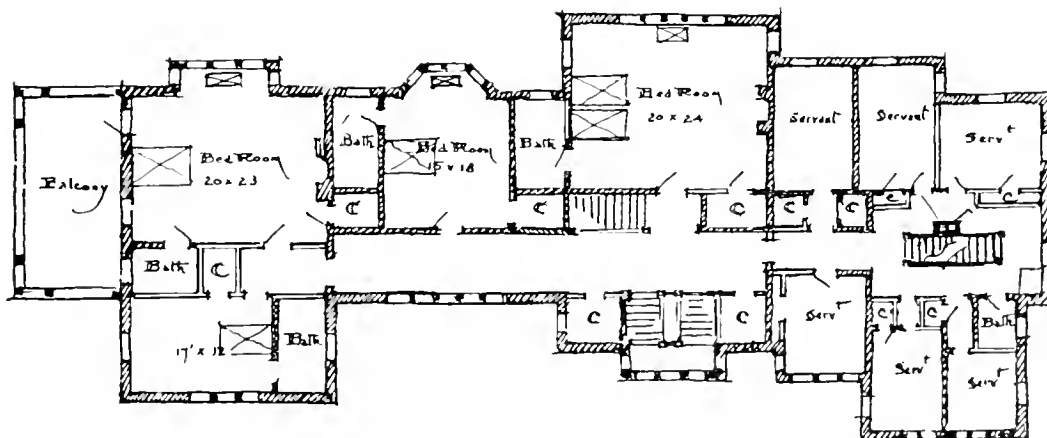
GARDEN ELEVATION. RESIDENCE OF JAY COOKE, JR., ESQ., CHESTNUT HILL, PA.
WILSON EYRE, ARCHTCT



FIRST FLOOR PLAN, RESIDENCE OF JAY COOKE, 30, ESQ.
WILSON EYRE, ARCHITECT



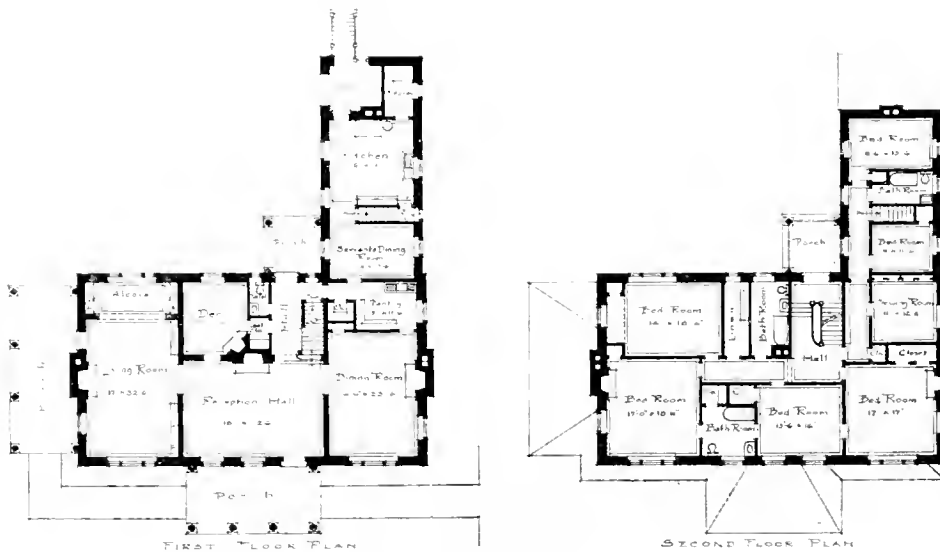
RESIDENCE OF JAY COOKE, 3D. ESQ., CHESTNUT HILL, PA.
WILSON EYRE, ARCHITECT



SECOND FLOOR PLAN



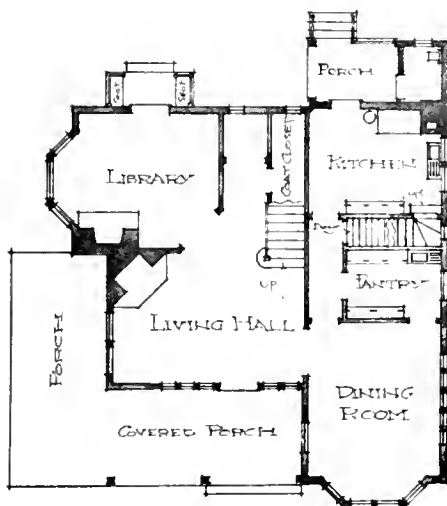
RESIDENCE OF W. C. KENT, ESQ., WYNCOTE, PA.
THOMAS CLURCHMAN AND MOLITOR, ARCHITECTS



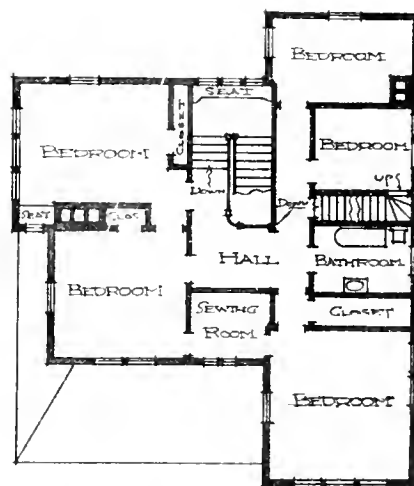
FLOOR PLANS OF RESIDENCE FOR W. C. KENT, ESQ.



A COUNTRY HOUSE NEAR RADNOR, PA.
ROBSON LEA PEROT, ARCHITECT, PHILADELPHIA



FIRST-FLOOR-PLAN



SECOND-FLOOR-PLAN

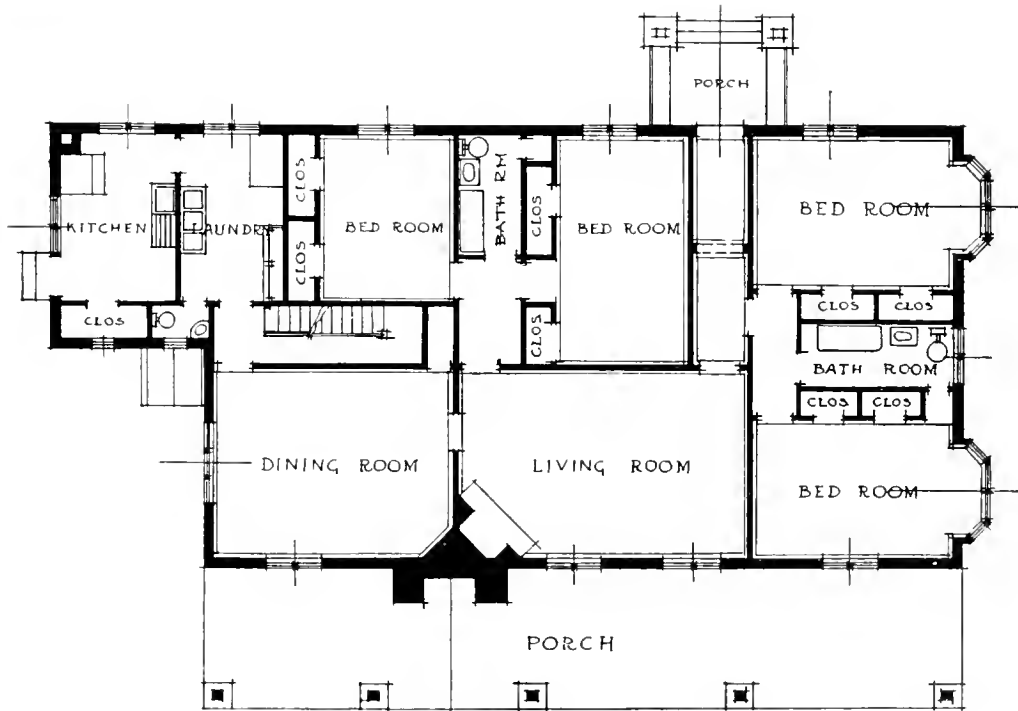
FLOOR PLANS OF A COUNTRY HOUSE NEAR RADNOR, PA.



BUNGALOW OF LEWIS K. BROOKE, ESQ., ST. DAVID'S, PA.
GEORGE U. REIFUS, ARCHITECT



ENTRANCE TO ESTATE OF LEWIS K. BROOKE, ESQ., ST. DAVID'S, PA.



THE PLAN OF THE BUNGALOW



RESIDENCE OF ROBERT K. CASSATT, ESQ. ROSEMONT, PA.
COPE AND STEWARDSON, ARCHITECTS



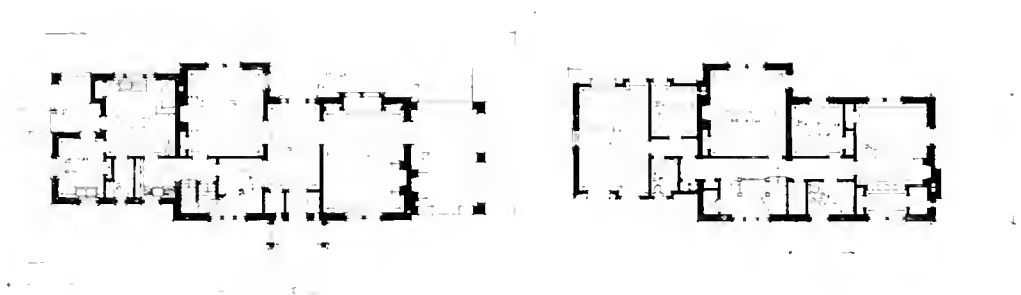
DINING ROOM, RESIDENCE OF ROBERT K. CASSATT, ESQ.



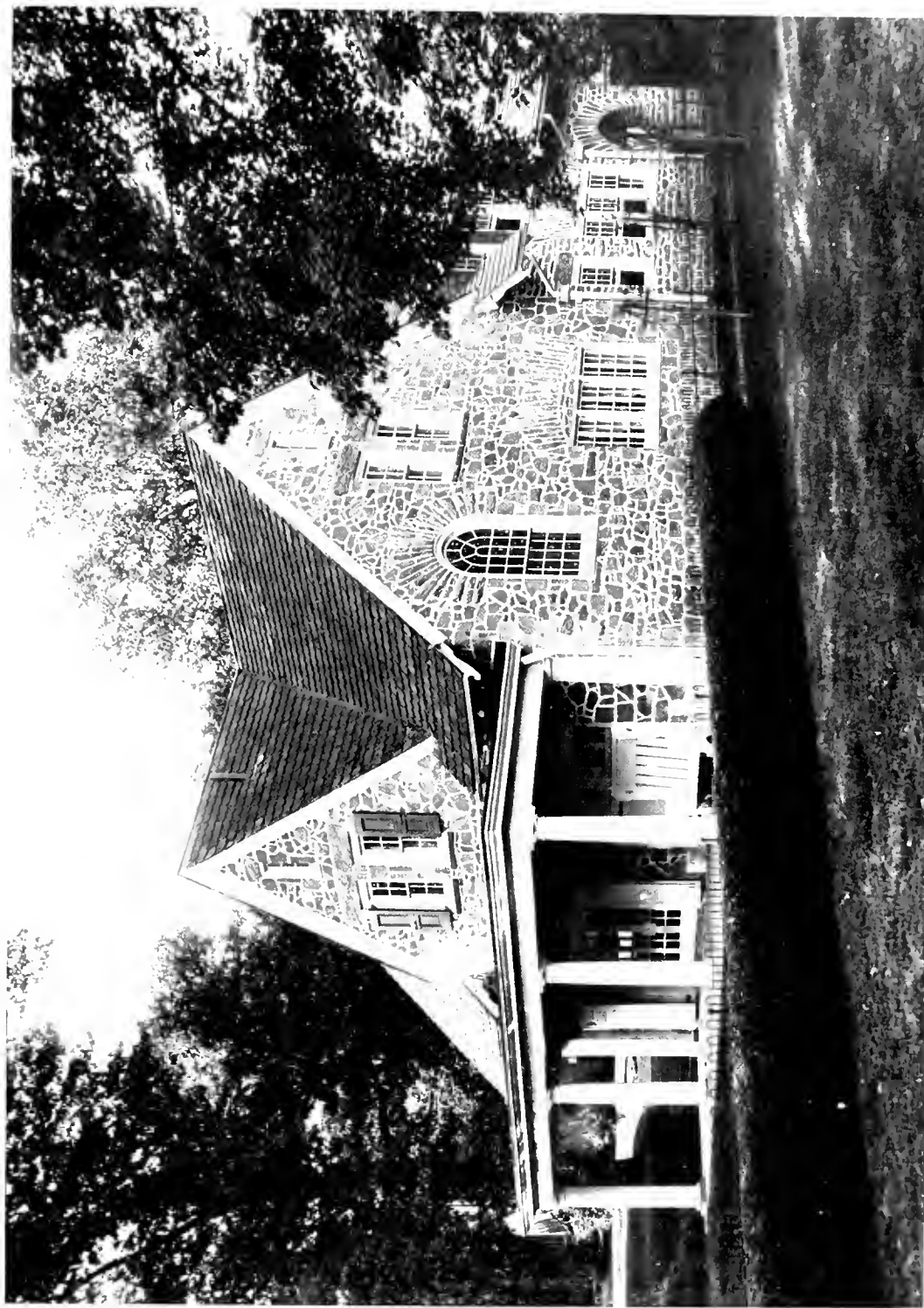
THE DINING ROOM WING, RESIDENCE OF ROBERT K. CAVALL, ESQ.



RESIDENCE OF MATTHEW MAURY, ESQ., QUEEN LANE, PA.
 THOMAS, CHURCHMAN AND MOLITOR, ARCHITECTS



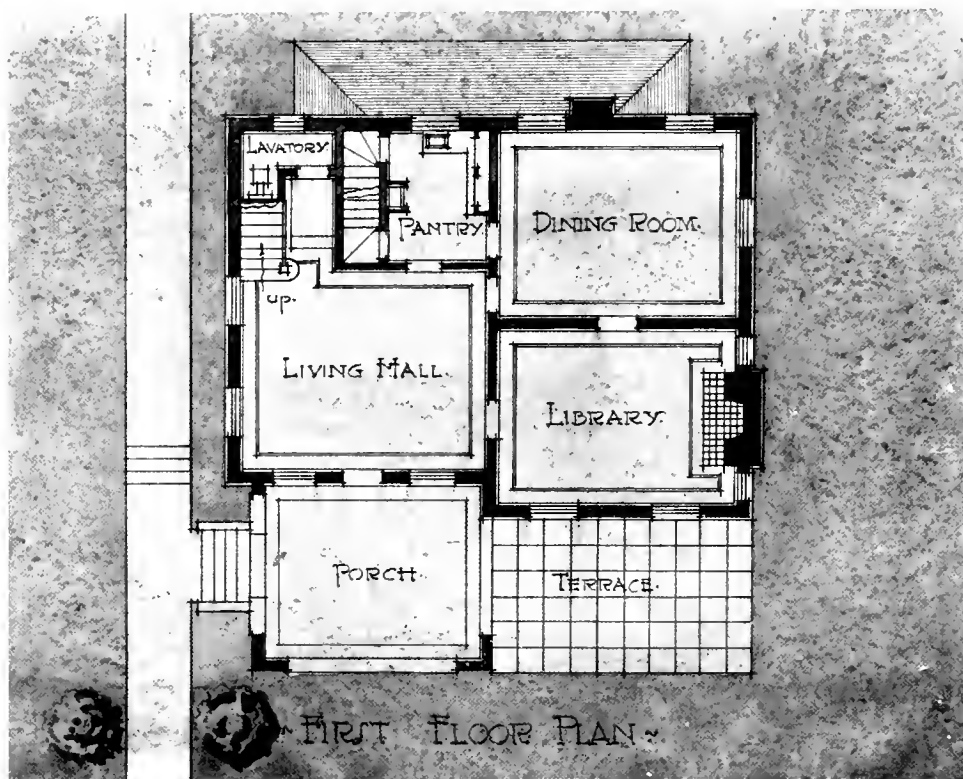
FLOOR PLANS, RESIDENCE OF MATTHEW MAURY, ESQ.



RESIDENCE OF ALFRED MELLOR, ESQ., GERMANTOWN, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



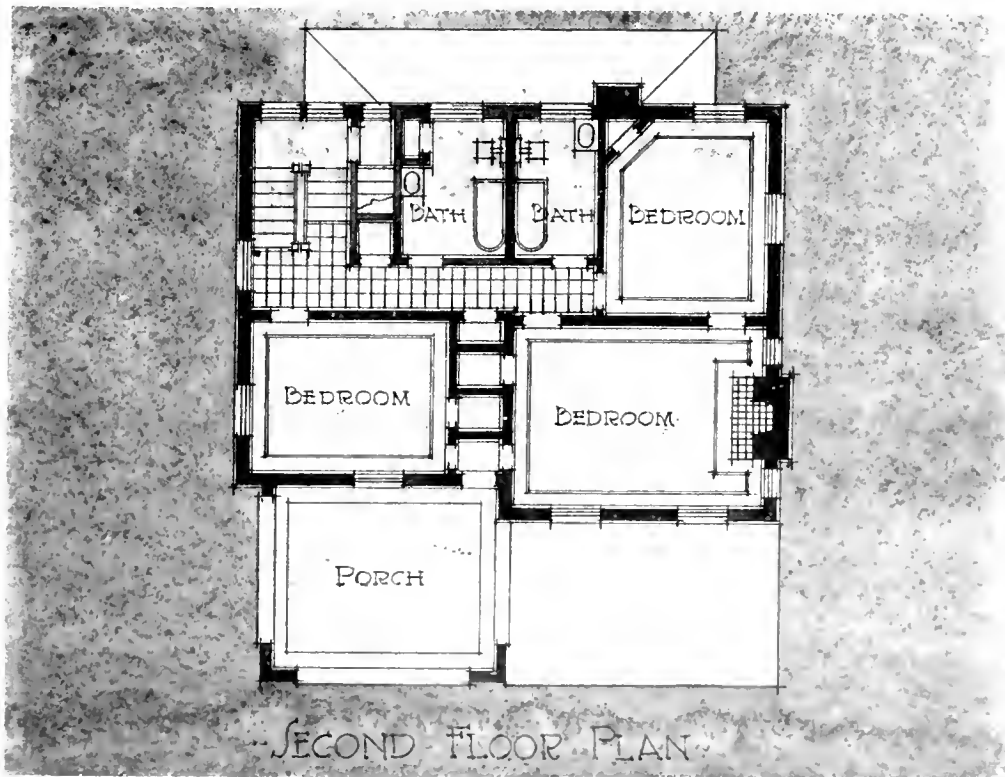
HOUSE ON SUMMIT AVENUE, JENKINTOWN, PA.
BISSELL AND SINKLER, ARCHITECTS



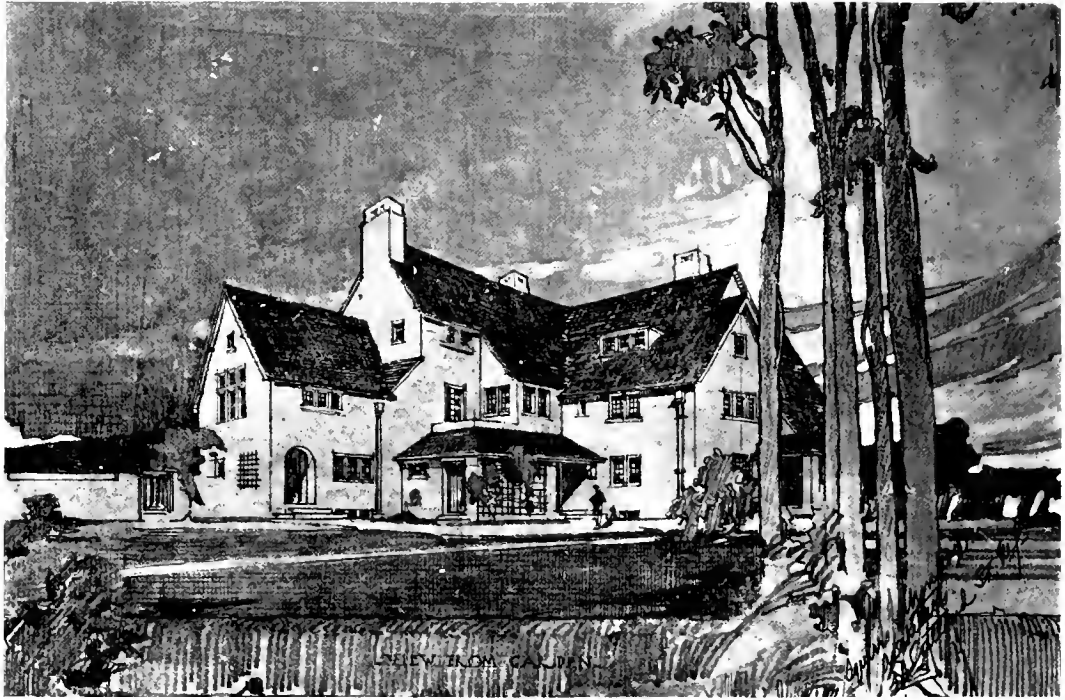
FIRST FLOOR PLAN, HOUSE ON SUMMIT AVENUE



REAR ELEVATION, HOUSE ON WYNCOTE ROAD, JENKINTOWN, PA.
BISSELL AND SINKLER, ARCHITECTS



SECOND FLOOR PLAN, HOUSE ON SUMMIT AVENUE



RESIDENCE FOR MR. A. B. STEEN, SOUTH OIL CITY, PA.
SQUIRES AND WYNKOOP, ARCHITECTS, NEW YORK



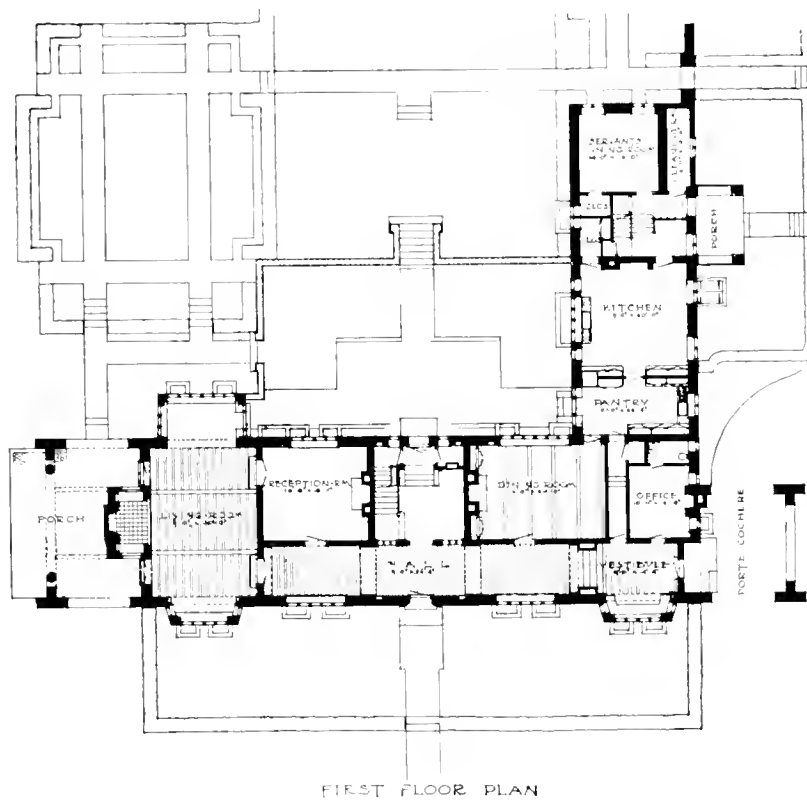
FRATERNITY HOUSE, SCHENECTADY, N. Y.
SQUIRES AND WYNKOOP, ARCHITECTS, NEW YORK



DETAIL, COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.
FRANK MILES DAY AND BROTHER, ARCHITECTS

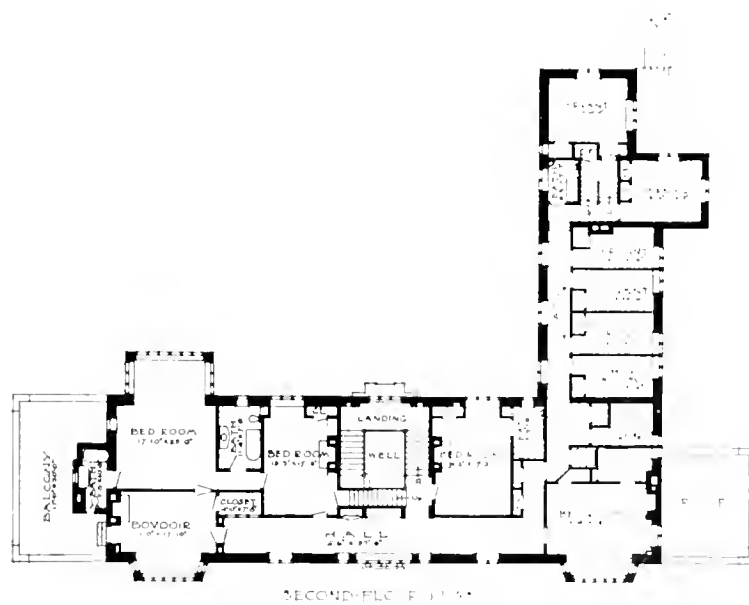


A COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.
FRANK MILLS DAY AND BROTHER, ARCHITECTS





DETAIL, COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.

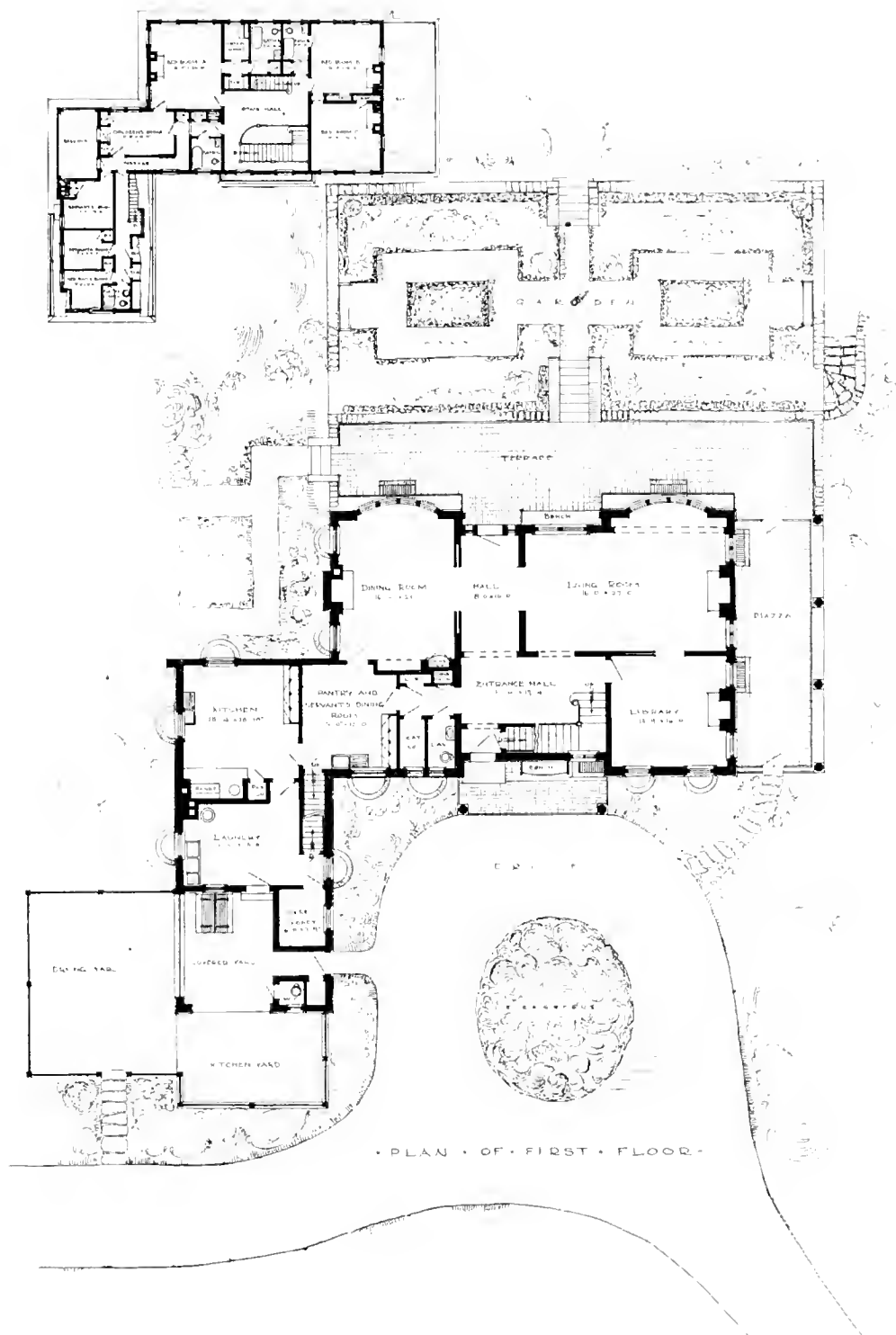




A HOUSE ON GLENN ROAD, ARDMORE, PA.
HORACE WELLS SELLERS ARCHITECT PHILADELPHIA



FROM THE GARDEN, A HOUSE ON GLENN ROAD, ARDMORE, PA.



FLOOR PLANS, A HOUSE ON GLENN ROAD, ARDMORE, PA.



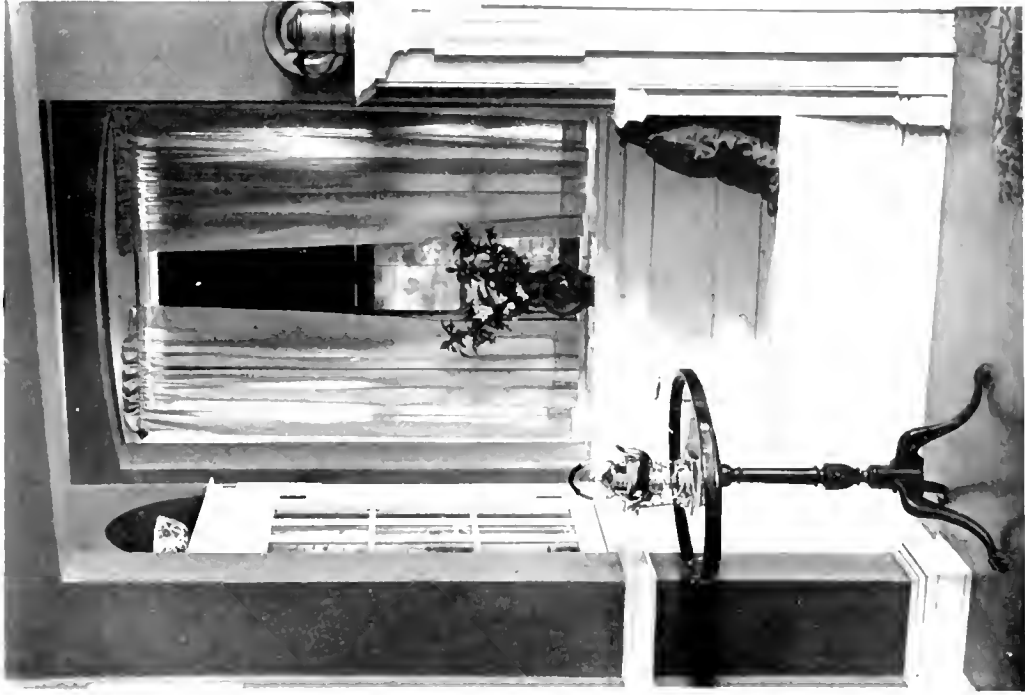
DETAIL OF TERRACE, HOUSE ON GLENN ROAD, ARDMORE, PA.



GARDEN STEPS, A HOUSE ON GLENN ROAD, ARDMORE, PA.



THE HALL, HOUSE ON GLENN ROAD, ARDMORE, PA.



A WINDOW SEAT, HOUSE ON GLENN ROAD, ARDMORE, PA.



RESIDENCE FOR CHARLES R. WITHERSPOON, ESQ., ROCHESTER, N. Y.
 CLAUDE BRADON, ARCHITECT, ROCHESTER, N. Y.

SKETCH FOR A HOUSE FOR
 MR. C. WALTER SMITH TO BE
 BUILT AT ROCHESTER, N. Y.



RESIDENCE FOR C. WALTER SMITH, ESQ., ROCHESTER, N. Y.
 CLAUDE BRADON, ARCHITECT, ROCHESTER, N. Y.



RESIDENCE OF CLINTON L. WALKER, ESQ., OAKLAND, CAL.
EDGAR A. MATHEWS, ARCHITECT, SAN FRANCISCO, CAL.



"PRINCESSGATE," WYOMING, N. J.
JOY WHEELER DOW, ARCHITECT, WYOMING, N. J.



"THE RABBIT HOUSE," WYOMING, N. J.
JOY WHEELER DOW, ARCHITECT, WYOMING, N. J.



RESIDENCE OF FREDERICK W. TAYLOR, ESQ., CHESTNUT HILL, PA.
MANTLE FIELDING, ARCHITECT, PHILADELPHIA

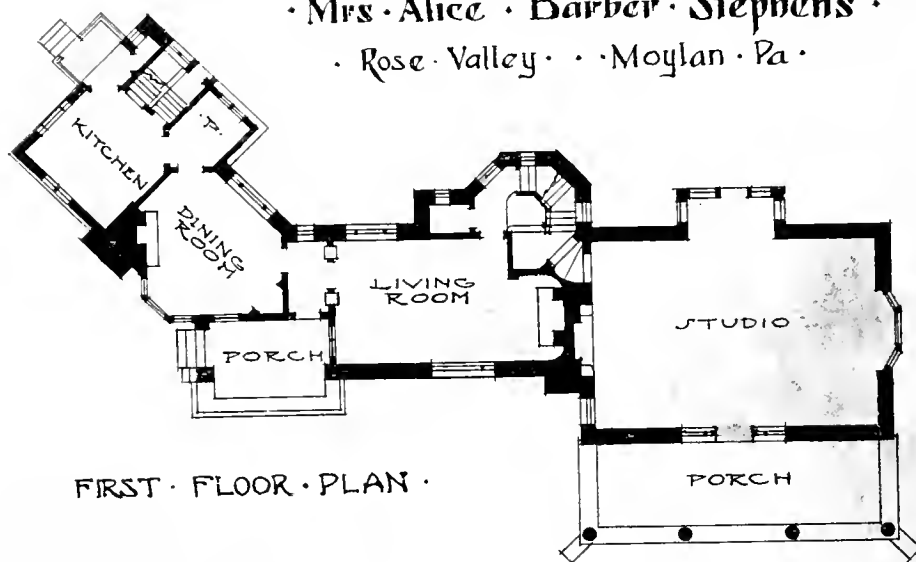


RESIDENCE FOR DR. JOSEPH A. CRAMP, OAK LANE, PA.
GEORGE F. REHFUSS, ARCHITECT



HOME OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA

• House • of •
• Mrs. Alice • Barber • Stephens •
• Rose • Valley • • Moylan • Pa •



FIRST • FLOOR • PLAN •

• Price • \$ McLanahan • • • •
• Architects • • Philadelphia • Pa •



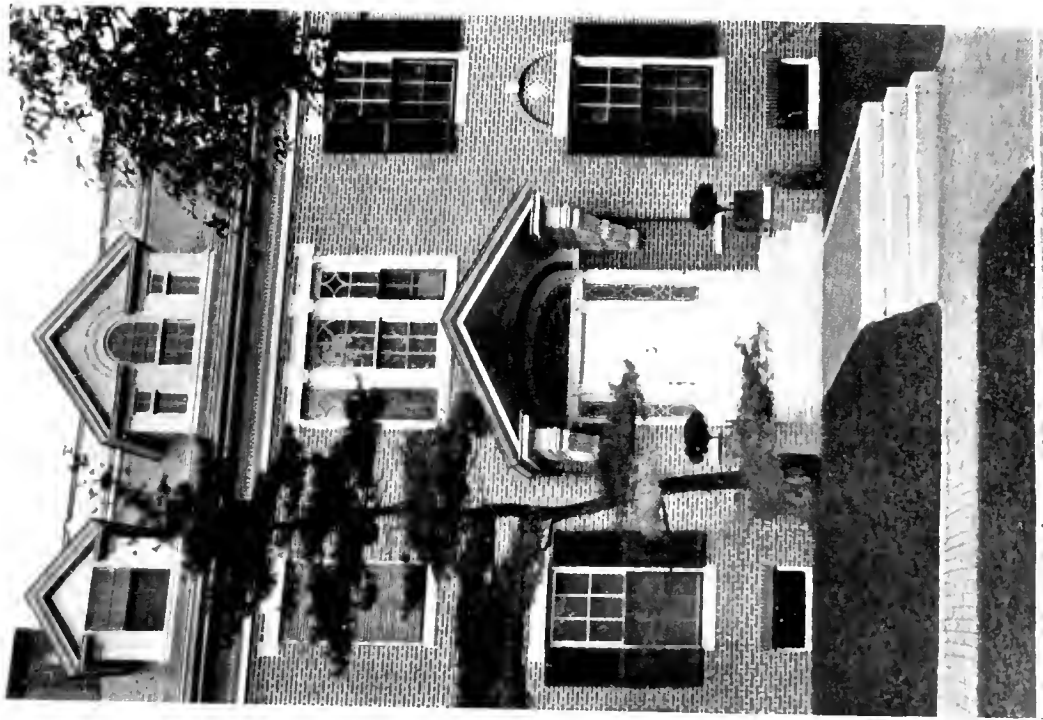
THE KITCHEN WING, HOME OF MRS. ALICE BARBER STEPHENS, MOYLAN, PA.
PRICE AND McLANAHAN ARCHITECTS, PHILADELPHIA



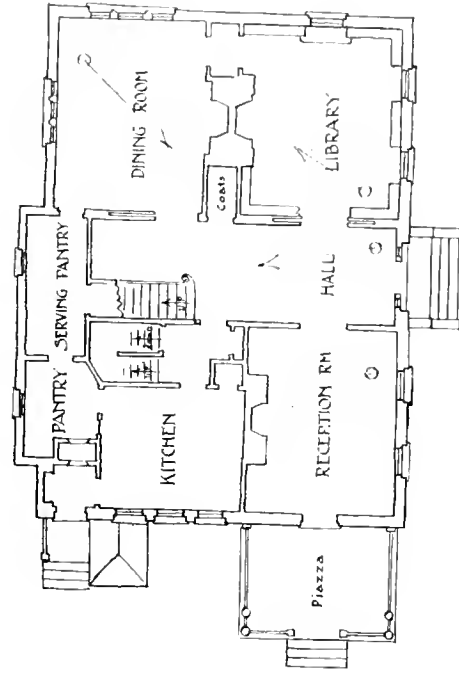
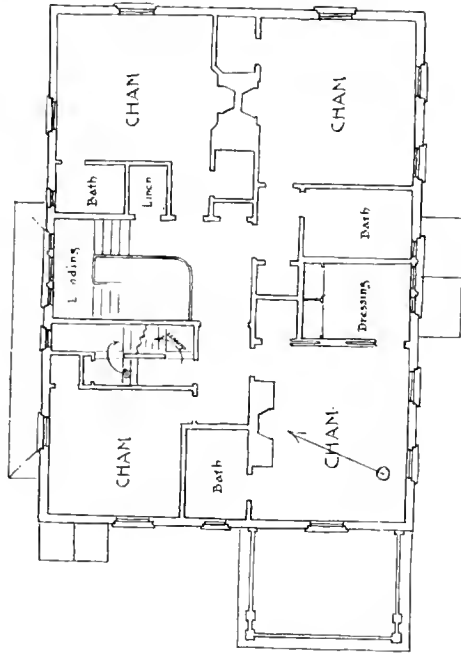
STUDIO, HOME OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN ARCHITECTS, PHILADELPHIA



RESIDENCE OF RICHARD WEBB, PORTLAND, MAINE.
JOHN CAMYR, STEVENS AND JOHN HOWARD STEVENS, ASSOCIATED ARCHITECTS, PORTLAND, MAINE.



DETAIL OF MAIN ENTRANCE, RESIDENCE OF RICHARD WEBB, PORTLAND, MAINE.
JOHN CALVIN STEVENS AND JOHN HOWARD STEVENS, ASSOCIATED ARCHITECTS, PORTLAND, MAINE.



FIRST FLOOR PLAN

SECOND FLOOR PLAN



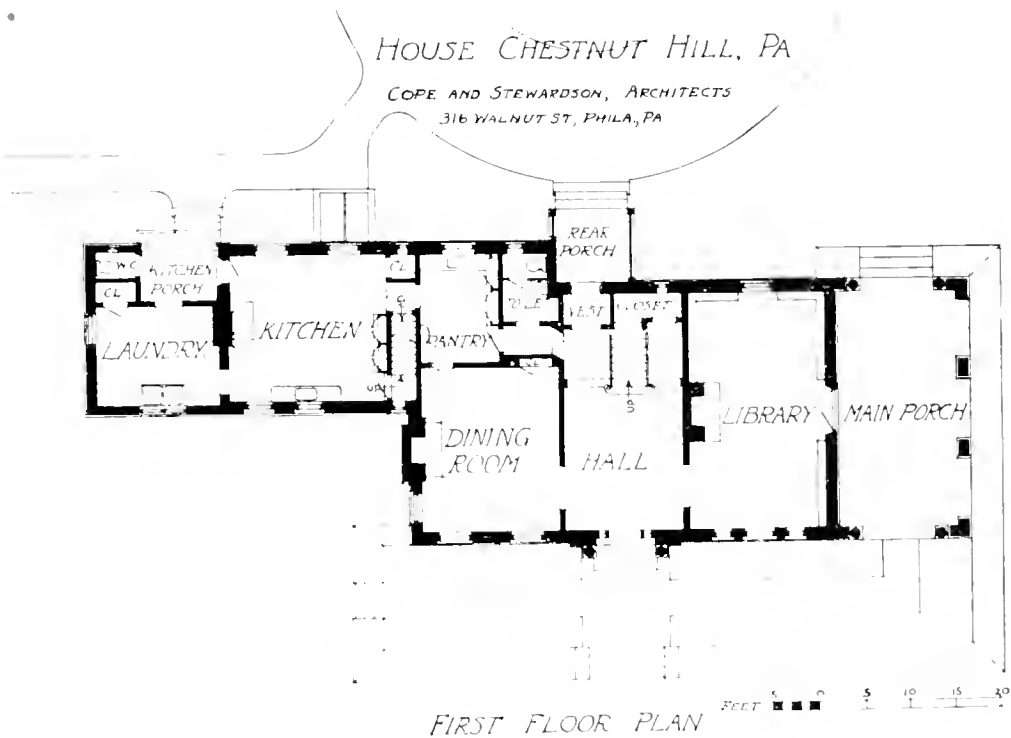
CAMP OF CHARLES J. SWAIN, ESQ., LOWER SARANAC LAKE, N. Y.
SCOOPES AND FEISTMAN, ARCHITECTS, SARANAC LAKE, N. Y.



A Country House at Wymewood, Pa.

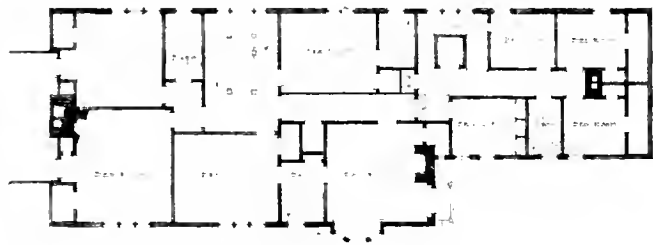


HOUSE AT CHESTNUT HILL, PA.
COPE AND STEWARDSON, ARCHITECTS, PHILADELPHIA

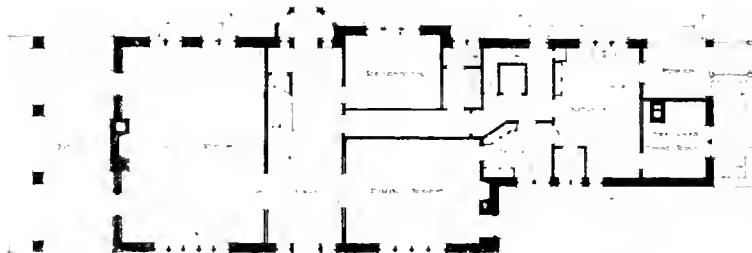




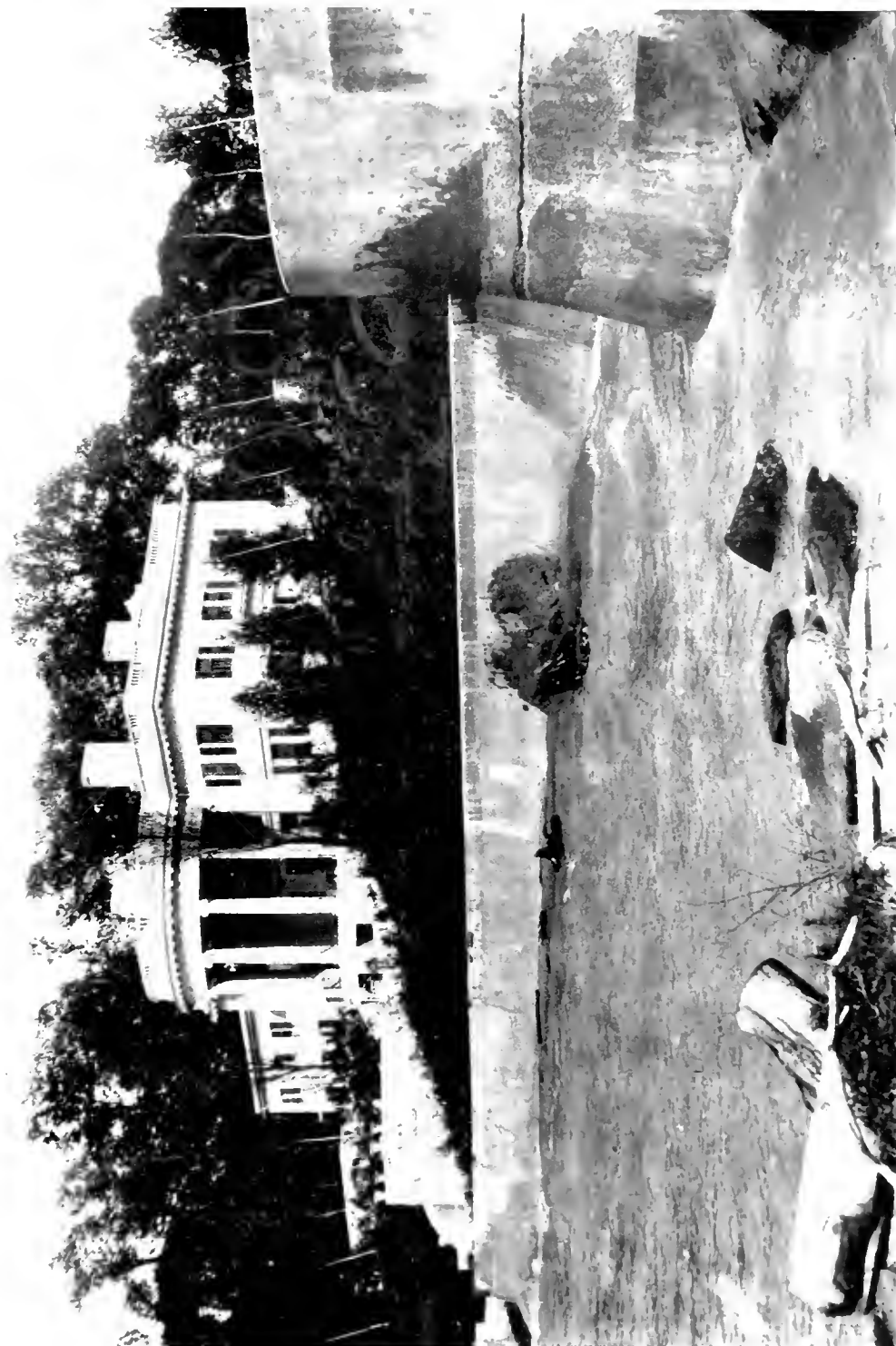
RESIDENCE OF JOHN I. BRIGHT, BRYN MAWR, PA
EVANS & BRIGHT ARCHITECTS, PHILADELPHIA



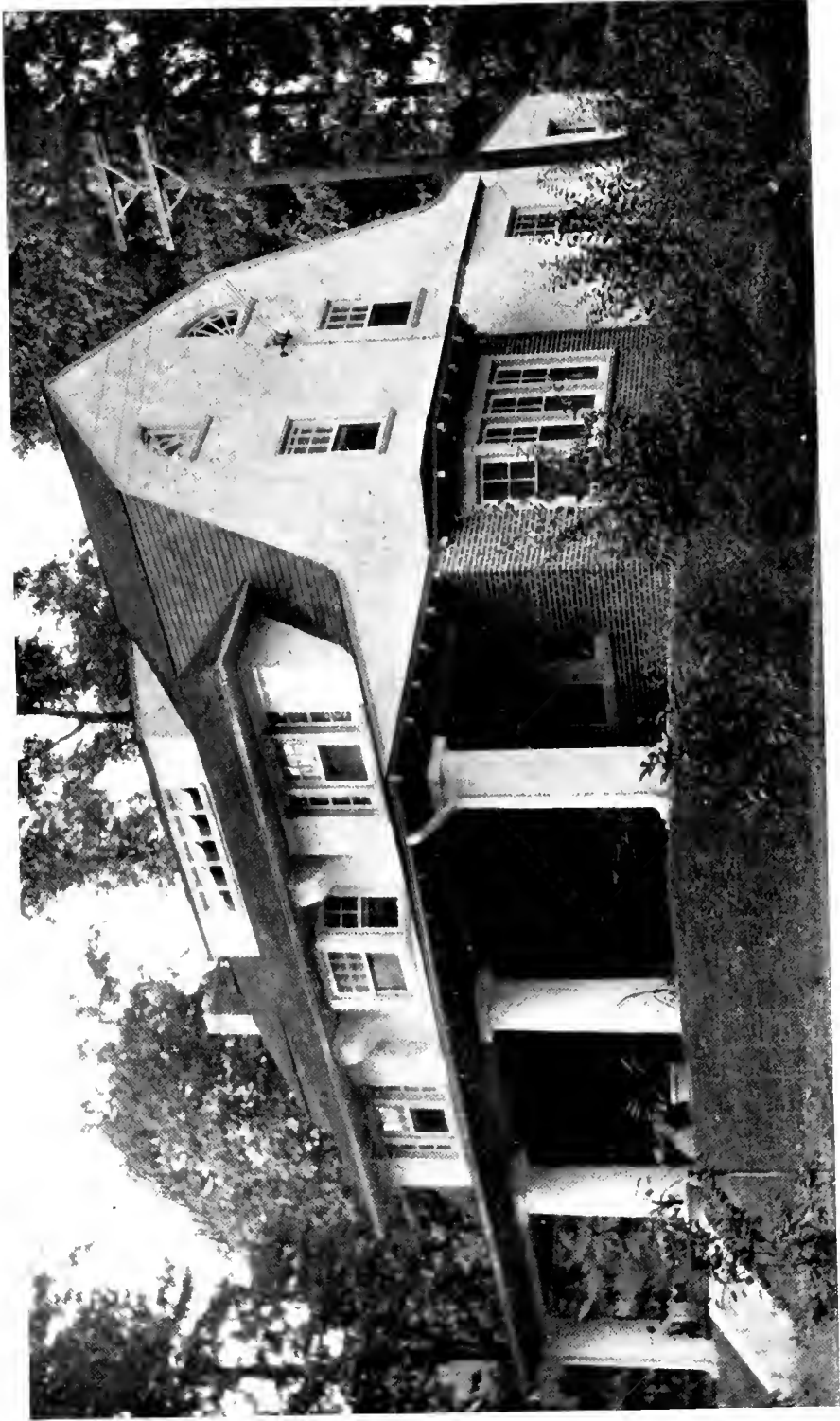
FIRST FLOOR PLAN



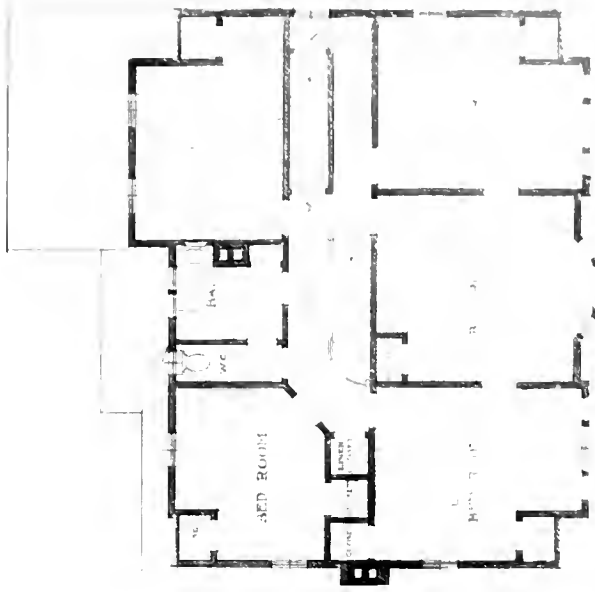
FLOOR PLANS



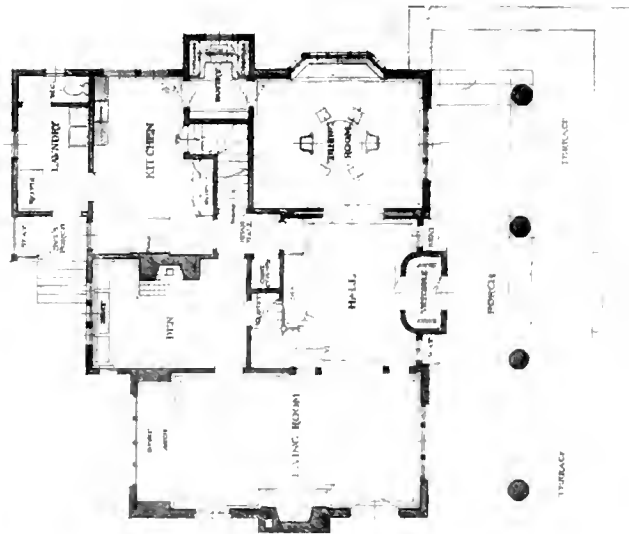
A HOUSE ON LAKE ERIE
CHARLES A. PLATT, ARCHITECT, NEW YORK



RESIDENCE OF ANSEL D. JONES, ESQ., WYNNWOOD, PA.
WESLEY LESHER BLITHE, ARCHITECT, PHILADELPHIA



SECOND FLOOR PLAN.
WESLEY LESHER BUTTE, ARCHITECT, PHILADELPHIA.

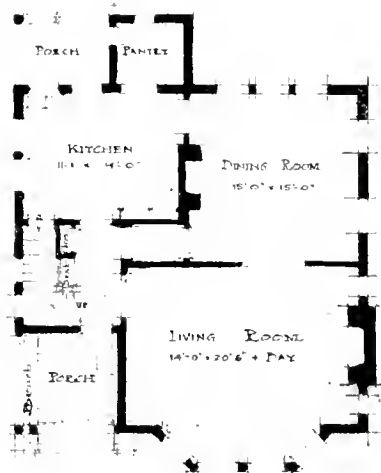


FIRST FLOOR PLAN, RESIDENCE OF ANSEL D. JONES, ESQ., WYNNWOOD, PA.
WESLEY LESHER BUTTE, ARCHITECT, PHILADELPHIA.

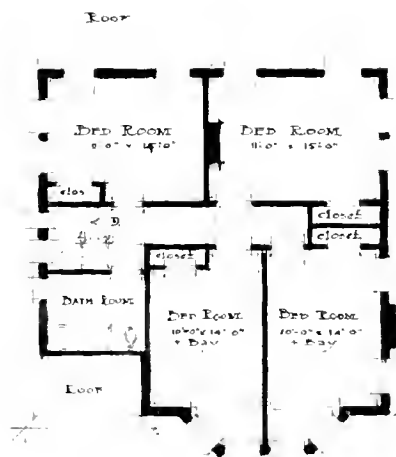


STUDY FOR COTTAGE.

GEORGE S. IDELL
ARCHITECT
117 HARRISON P. O. BUREAU.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

STUDY FOR COTTAGE
GEORGE S. IDELL, ARCHITECT, PHILADELPHIA

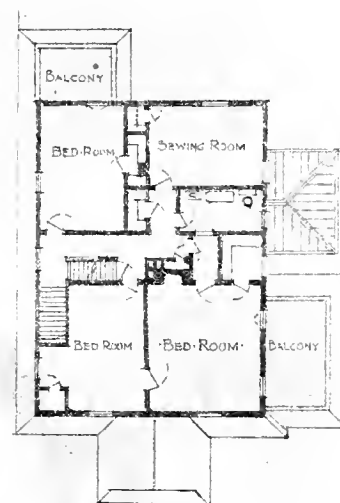


RESIDENCE OF MRS. G. P. SARGENT, BRYN MAWR, PA.
FRANK H. KEISKER, ARCHITECT, PHILADELPHIA



FIRST FLOOR PLAN

RESIDENCE
-FOR-
MRS. G. P. SARGENT
LOCATED ON
GULPH ROAD
BRYN MAWR
PENNA



SECOND FLOOR PLAN

FRANK H. KEISKER ARCHITECT
PERRY BUILDING PHILA. PA.



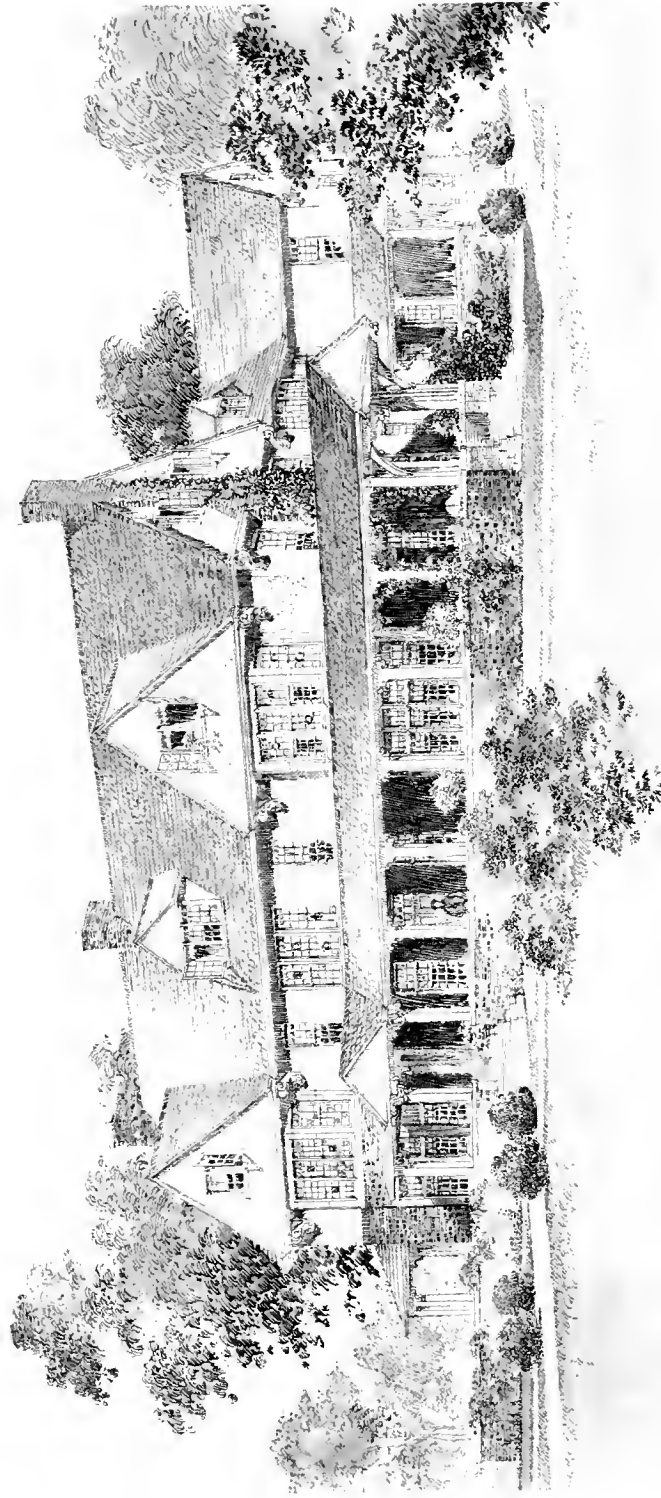
SKETCH OF HOUSE OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



PROPOSED HOUSE AT ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



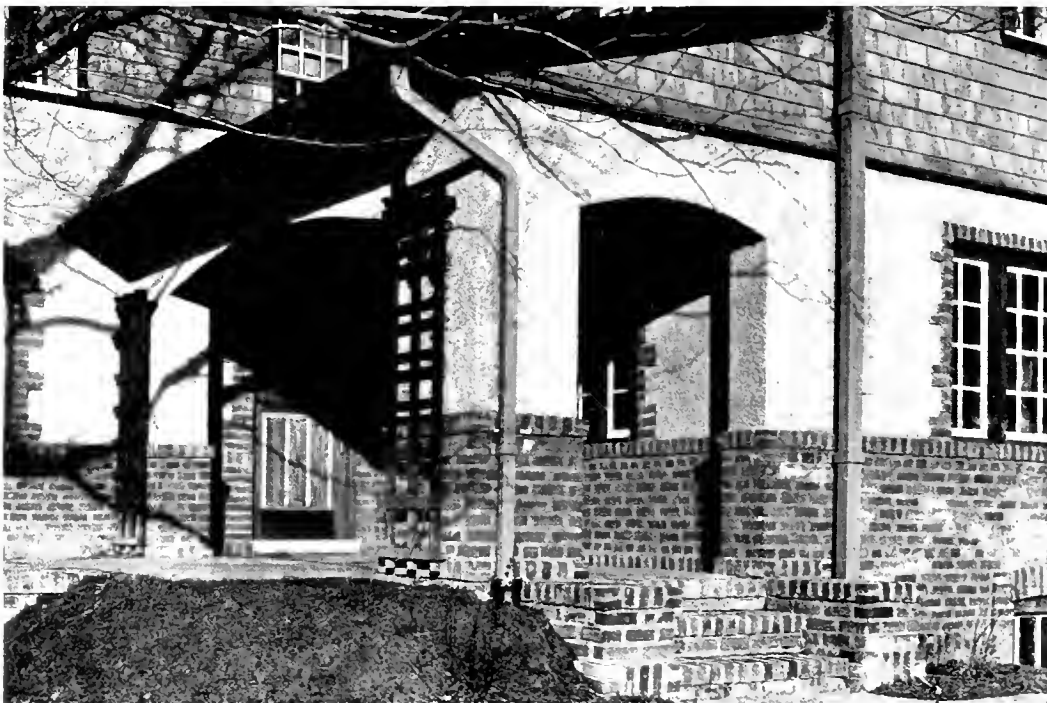
PROPOSED HOUSE NEAR WALLINGFORD, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



RESIDENCE FOR C. H. GEIST, ESQ., OVERBROOK, PA.
CHARLES BARTON KEEN, ARCHTCT., PHILADELPHIA



RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



DETAIL OF PORCH, RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



DINING ROOM, RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



RESIDENCE FOR J. H. MORICE JR. ESQ.
HAVERFORD, PA.

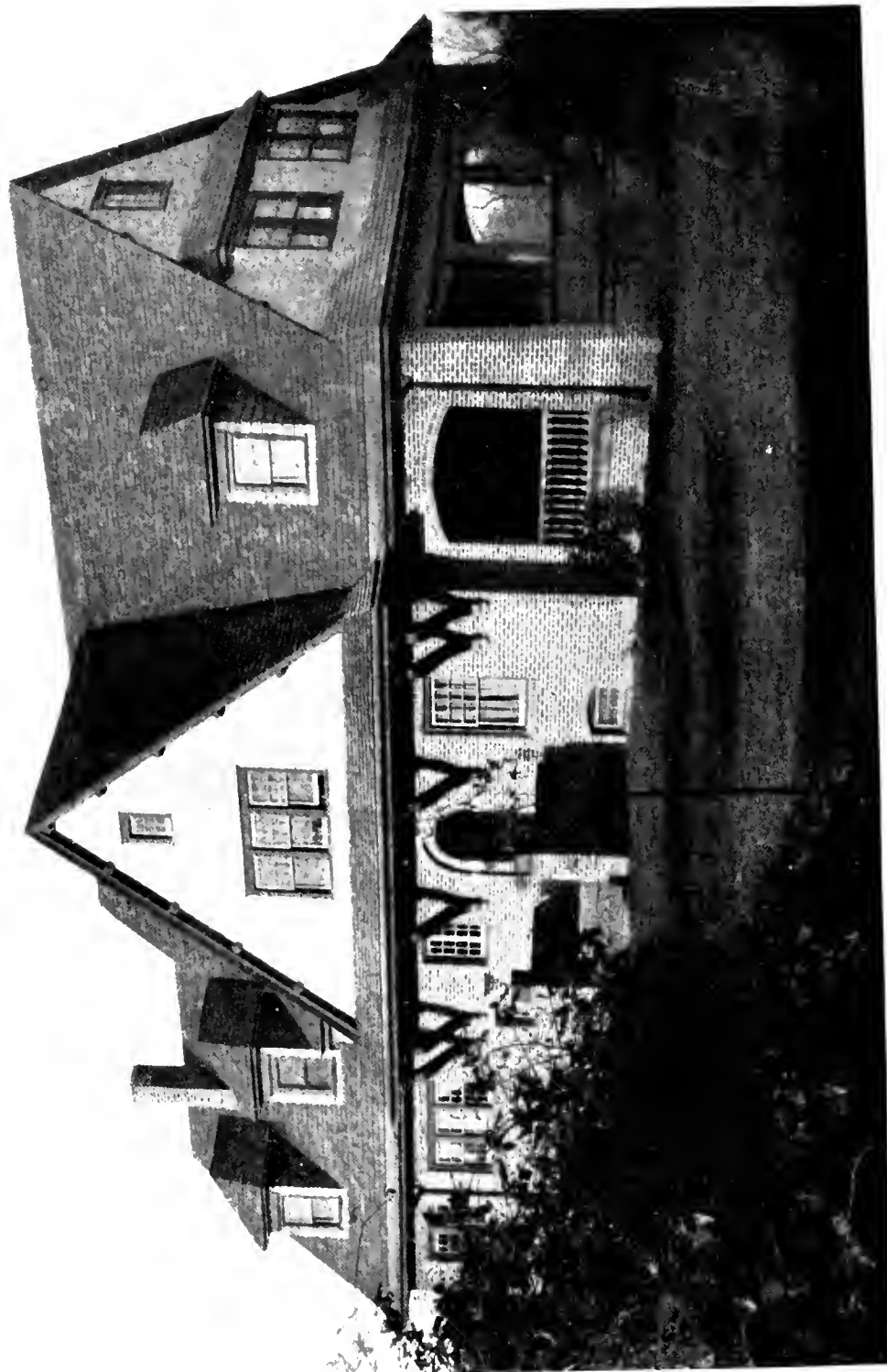
RESIDENCE OF J. H. MORICE, JR., ESQ., HAVERFORD, PA.
ROBESON LEA PROT, ARCHITECT, PHILADELPHIA

Robeson Lea Prot
Architect
1902

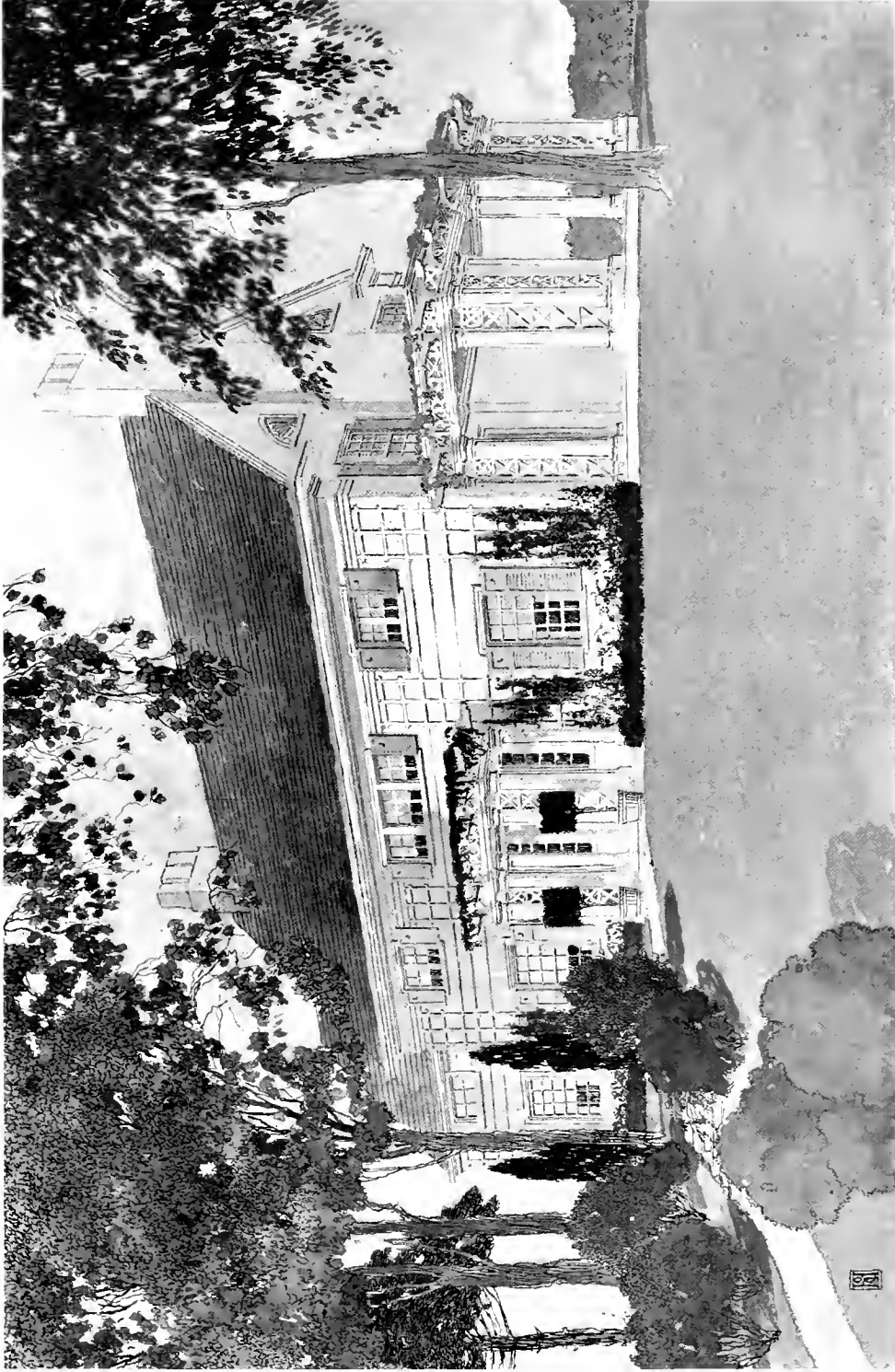


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RESIDENCE OF ROBERT S. NEWHALL, ESQ., GERMANTOWN, PA.
MANTLE FIELDING, ARCHITECT, PHILADELPHIA



A RESIDENCE AT LANDSDOWNE, PA.
HEACOCK AND HOKANSON, ARCHITECTS, PHILADELPHIA



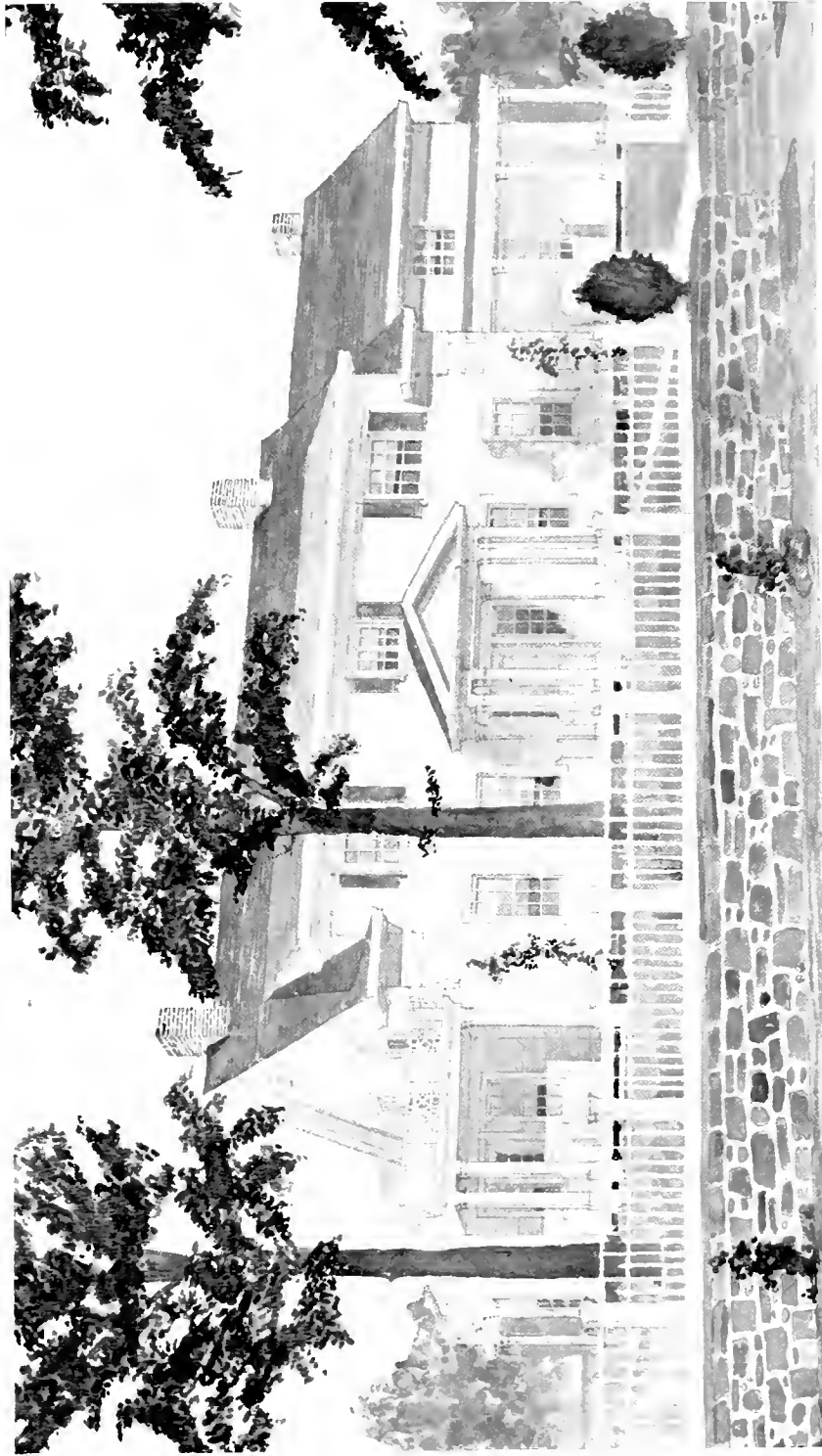
AN ARCHITECT'S HOUSE
JAMES H. P. ARCHITECT



RESIDENCE FOR MR. EDWIN J. SCHOETTLE, ISLAND HEIGHTS, N. J.
CHARLES Z. KLAUDER, ARCHITECT



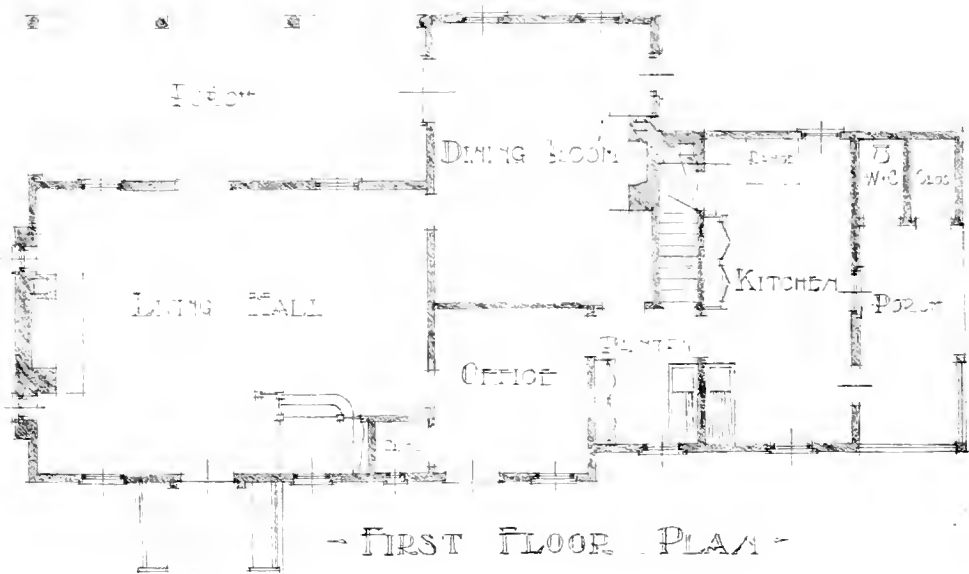
FIRST AND SECOND FLOOR PLANS



A REMODELED FARM HOUSE, CHATTAQUA, N. Y.
ALFRED RUSSELL, ARCHTCT, NEW YORK



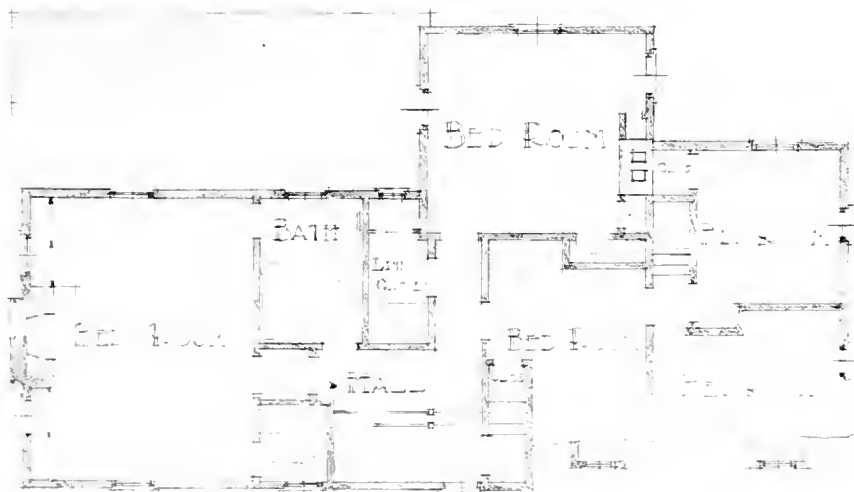
HOUSE OF DAVID BUNTING SHARP, ESQ., BERWYN, PA.
DUHRING, OKIE AND ZIEGLER, ARCHITECTS



FIRST FLOOR PLAN



HOUSE OF DAVID BUNTING SHARP, ESQ. BERWYN, PA.
DUHRING, OKIE AND ZIEGLER, ARCHITECTS



SECOND FLOOR PLAN

SECOND FLOOR PLAN



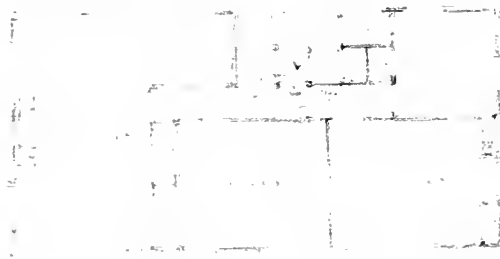
A VILLA BY THE SEA
CLARENCE W. BRAZER, ARCHITECT, NEW YORK



A COTTAGE FOR RUSHTON PEABODY, ESQ., ENGLEWOOD, N. J.
AYMAR EMBURY, II, ARCHITECT, NEW YORK



HOUSE FOR HOWARD REIFSNYDER, ESQ., LANGHORNE, PA.
CHARLES Z. KLAUDER, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN



RESIDENCE AT BERWYN, PA. FOR R. S. MACNAMEE ESQ.
D. KNICKERBACKER BOYD, ARCHITECT



RESIDENCE AT LANSDOWNE, PA.
BUNTING & SHRIGLEY, ARCHITECTS



ENTRANCE PORCH, HOUSE AT DEDHAM, MASSACHUSETTS.
FRANK CHOUTEAU BROWN, ARCHITECT, BOSTON, MASS.



DETAIL OF HOUSE ON LAKE MICHIGAN
CHARLES A. PRATT, ARCHITECT, NEW YORK



A COUNTRY HOUSE
LOUIS BOYNTON, ARCHITECT, NEW YORK



HOUSE AT NOROTON, CONN.
R. CLIFTON STURGIS, ARCHITECT, BOSTON, MASS.

INTERIORS

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A BREAKFAST ROOM
CHAPMAN DECORATIVE CO



THE HALL, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



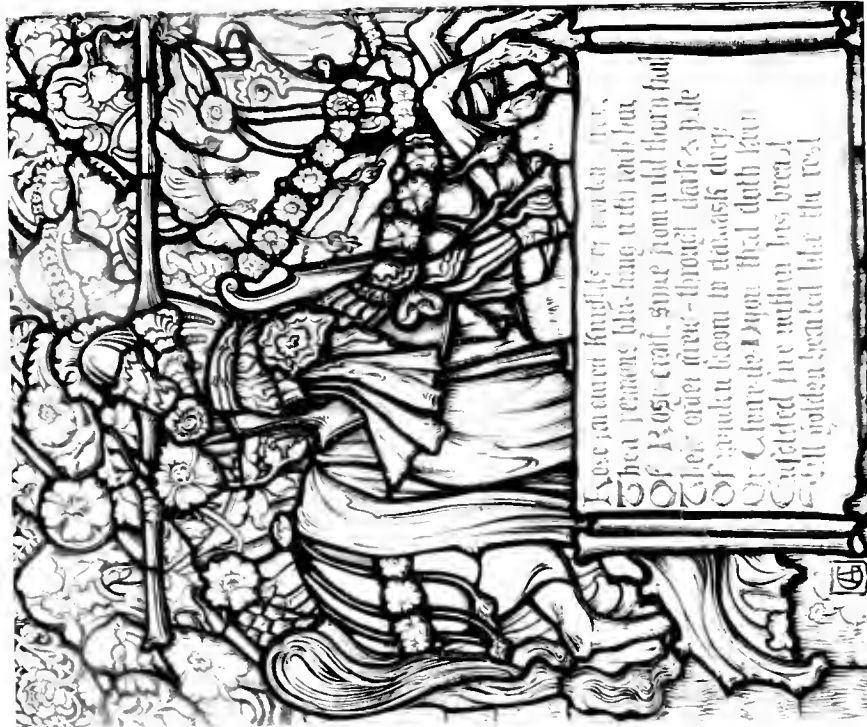
RECEPTION ROOM, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



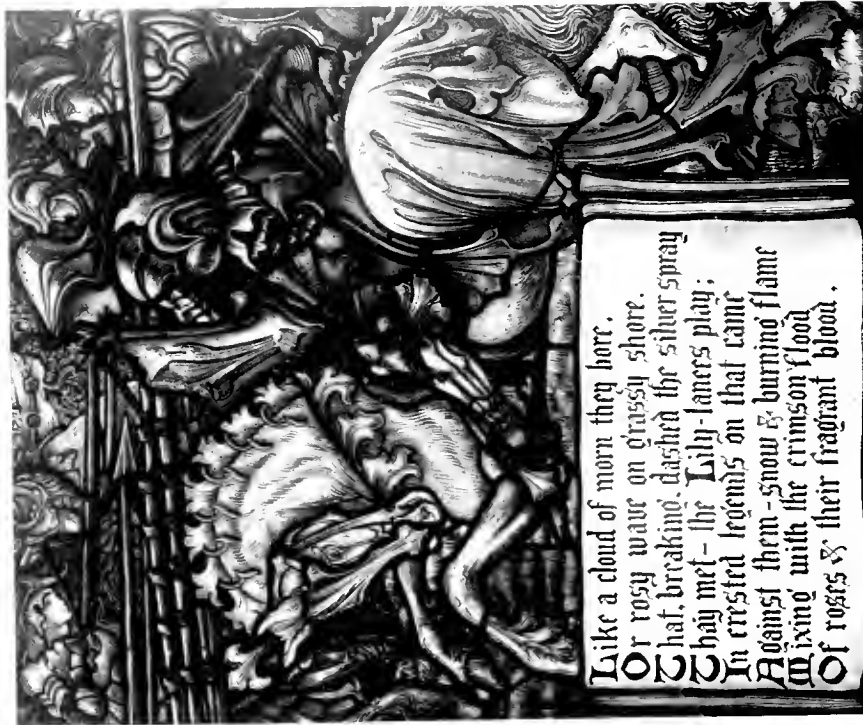
LIBRARY, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



DINING ROOM, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT

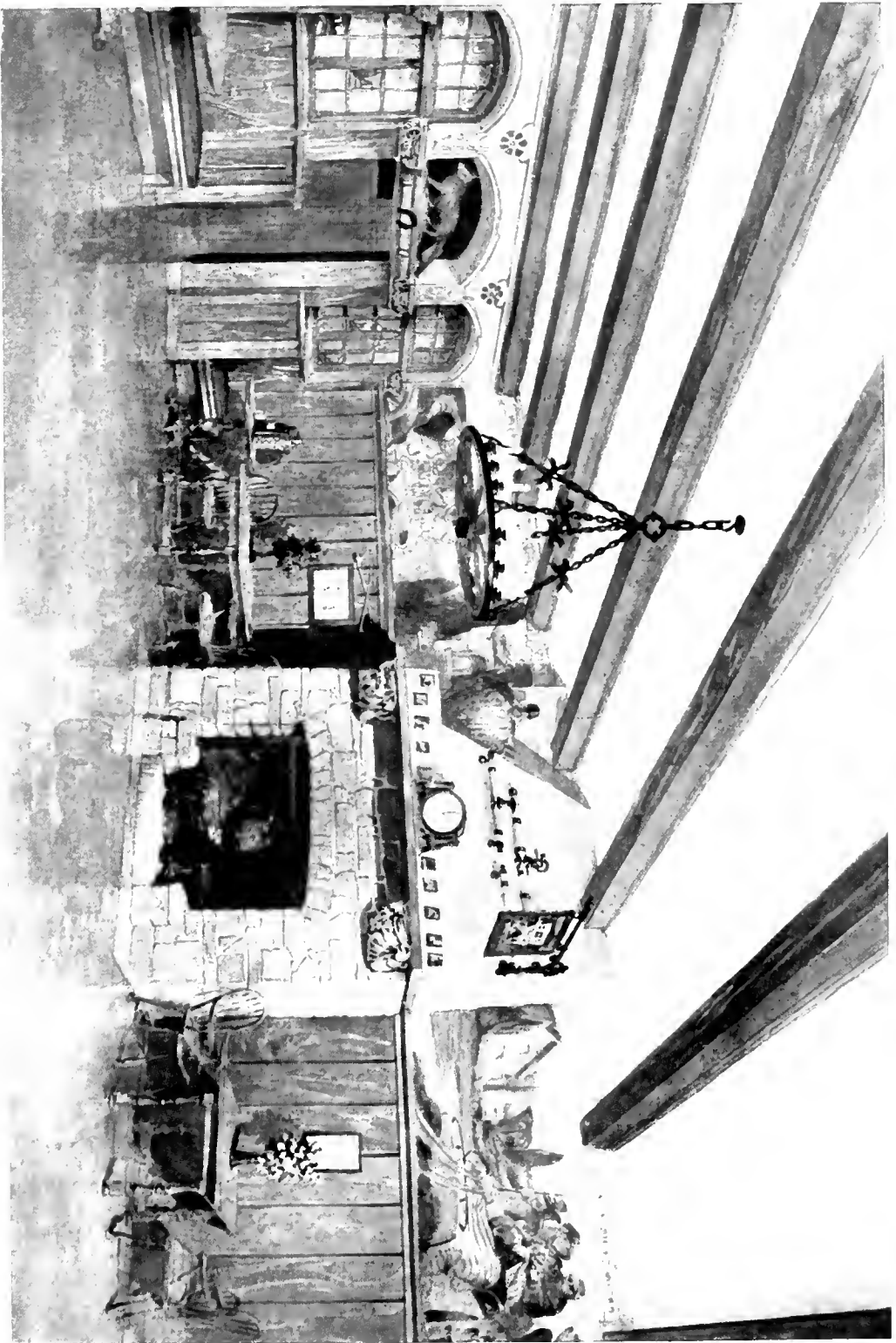


Knew an ancient knighthood of a noble name,
 When persons like him were in the land of fame,
 Of roses' craft, some from an old thorn bough
 Their order drew - through dark & pale
 Of garden bloom to darkness deep,
 Or Clare de Dyon, that cloth from
 Gilded fire within his breast,
 Still golden beated like the rest

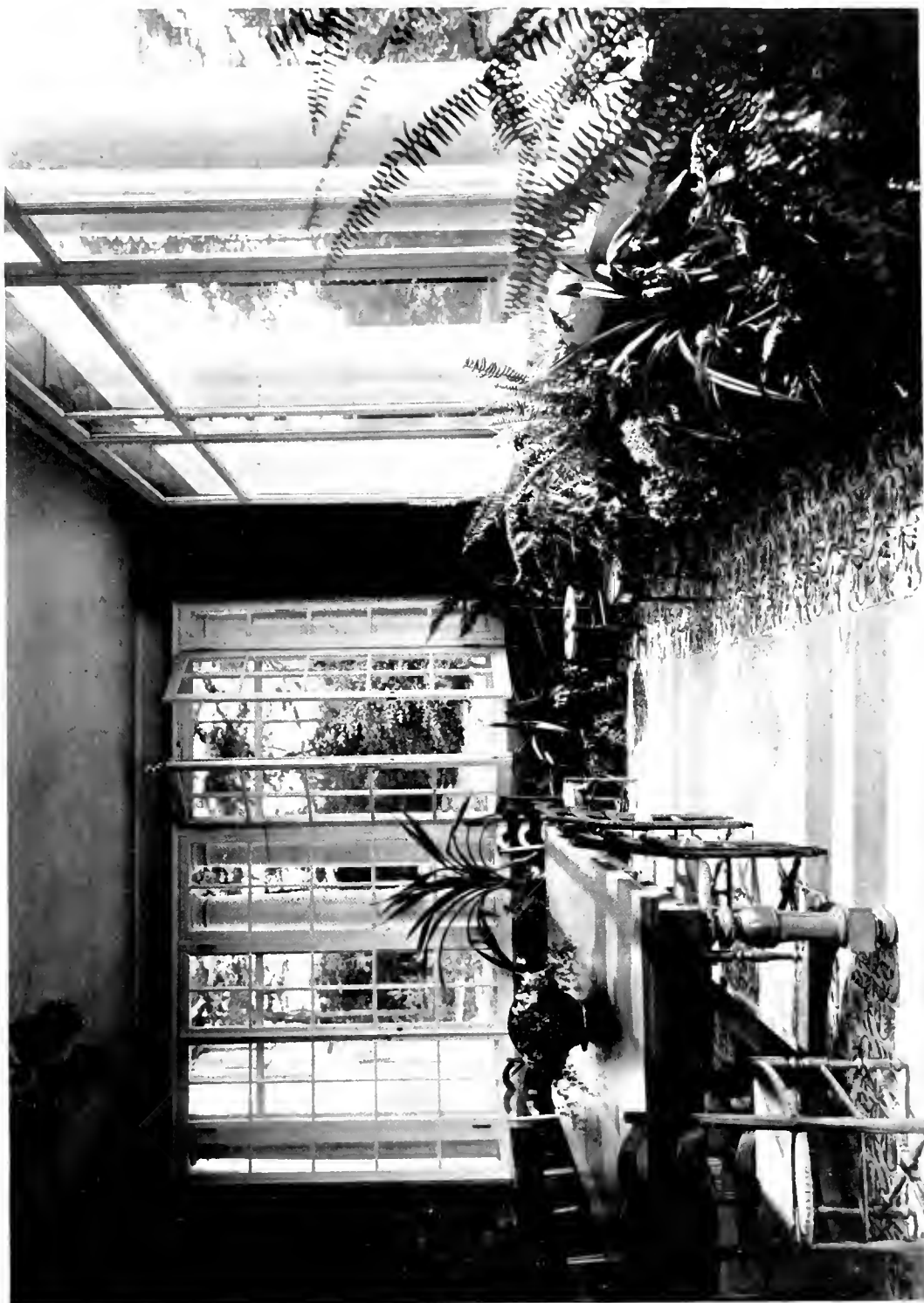


Like a cloud of morn they bore,
 Or rosy wave on grassy shore,
 That breaking, dashed the silver spray;
 They met - the Lily-lancers play;
 In crested legends on that came
 Against them - snow & burning flame
 Mixing with the crimson flood
 Of roses & their fragrant blood.

THE BATTLE OF THE LILIES AND THE ROSES, LIBRARY WINDOW
 DESIGNED AND EXECUTED BY ALFRED GOWEN



A Lounge Room



BREAKFAST PORCH, "BILTHEWOOD," RESIDENCE OF WILLIAM L. MCKEE, ESQ.,

BRISTOL, R. I.

KILHAM AND HOPKINS, ARCHITECTS, BOSTON, MASS.



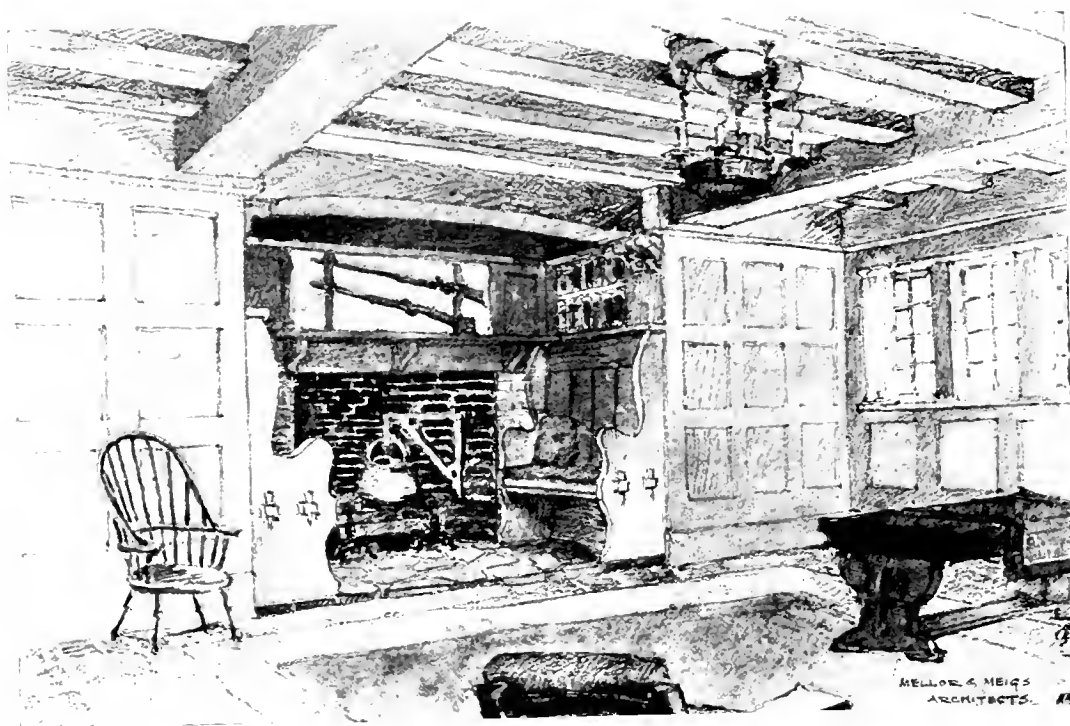
INTERIOR, GOVERNOR'S SUITE, CITY HALL, NEW YORK
GROSVENOR ATTERBURY, ARCHITECT, NEW YORK



LIVING ROOM, RESIDENCE OF MRS. HELENA W. ELLIOTT, BRYN MAWR, PA.
WALTER F. PRICE ARCHITECT PHILADELPHIA



DINING ROOM, RESIDENCE OF J. H. PACKARD, ESQ., CHESTNUT HILL, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



DEN, RESIDENCE OF J. H. PACKARD, ESQ., CHESTNUT HILL, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



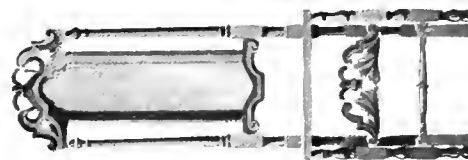
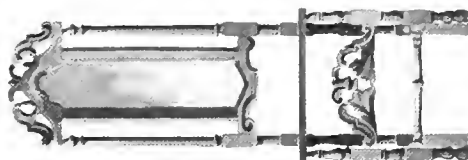
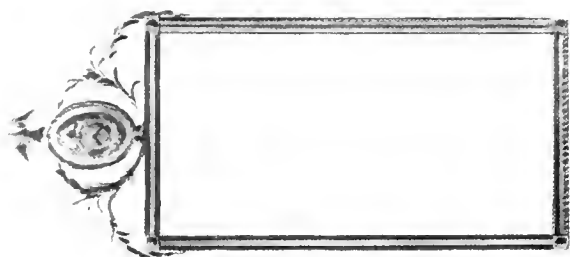
DINING ROOM, HOUSE AT OCEAN CITY, N. J.
A. H. DAVENPORT COMPANY BOSTON, MASS.



DESIGN FOR BOOKCASE
FRANCIS H. BACON, BOSTON, MASS.



DESIGN FOR SIDEBOARD
FRANCIS H. BACON, BOSTON, MASS.



DESIGNS FOR HALL FURNITURE
FRANCIS H. BACON BOSTON, MASS.



DINING ROOM OF RESIDENCE AT LANSDOWNE, PA.
HEACOCK AND HOKANSON, ARCHITECTS, PHILADELPHIA



LIVING HALL, RESIDENCE OF J. P. BROCK, ESQ., LEBANON, PA.
BISSELL AND SINKLER, ARCHITECTS



TREATMENT OF HALL IN CITY RESIDENCE
DECORATED BY H. HANLEY PARKER



INGLENODD, RESIDENCE OF HUGH DOYLE, ESQ., HIGHLAND PARK, PA.
FRANK H. KESLER, ARCHTCT., PHILADELPHIA



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WALLED GARDEN OF MRS. MONCURE ROBINSON, PAOLI, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS



A WALL GARDEN
DESIGNED BY SAMUEL HOWE, NEW YORK



STABLE AND GARAGE FOR C. C. DULA, ESQ., GREYSTONE, N. Y.
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PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

FLOOR PLANS



A GARDEN FOUNTAIN
DESIGNED BY HERMAN L. DUHRING, JR.

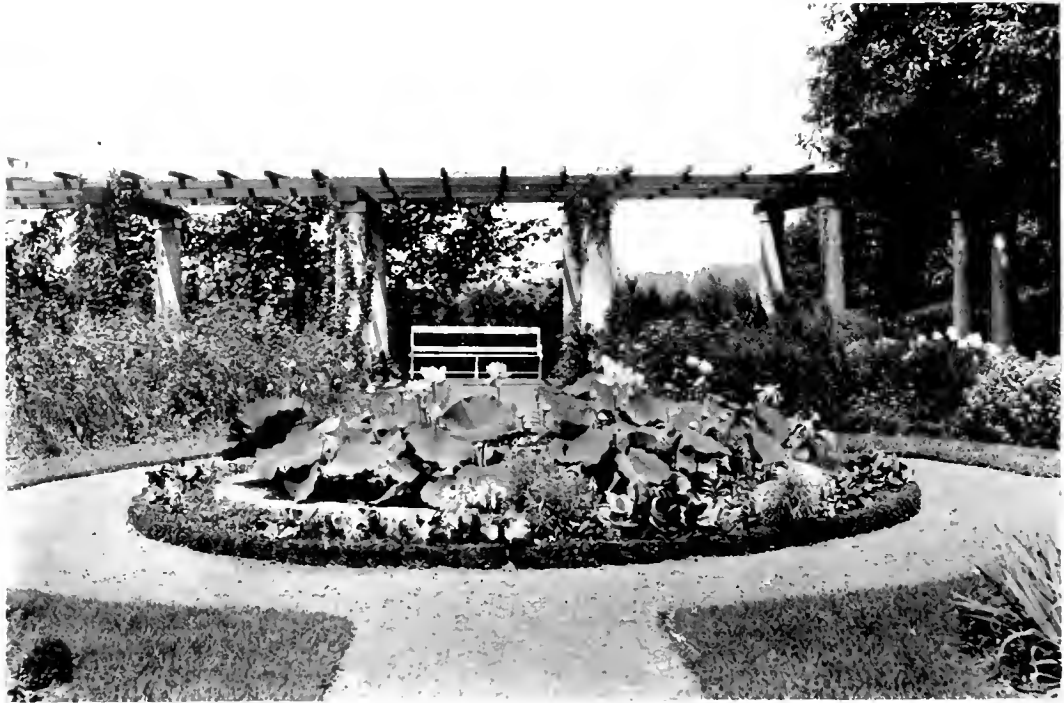


A FORMAL GARDEN
TOWNSEND AND FLEMING, LANDSCAPE ARCHITECTS BUFFALO, N. Y.





THE GARDEN OF THE HOUSE OF THE FUTURE, 1900.



FORMAL GARDEN AT DEVON, PA.
BROCKIE AND HASTINGS, ARCHITECTS, PHILADELPHIA



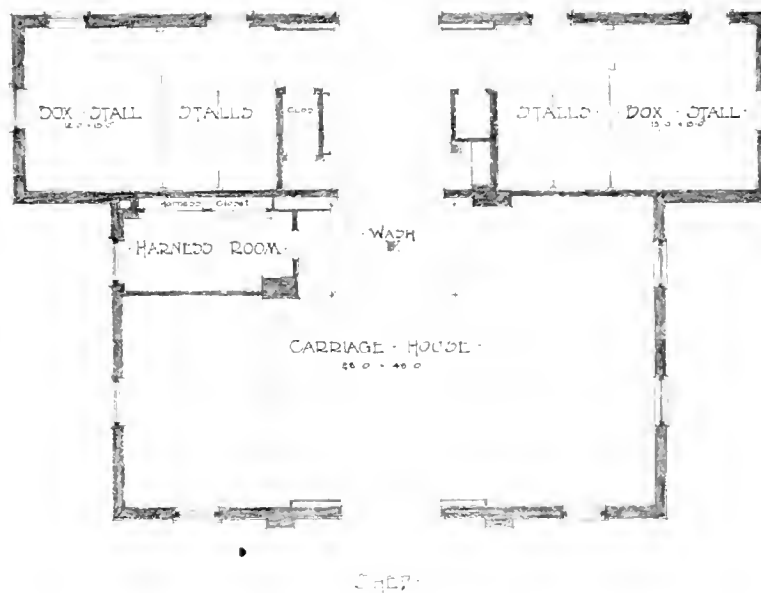
FORMAL GARDEN AT DEVON, PA. .
BROCKIE AND HASTINGS, ARCHITECTS, PHILADELPHIA



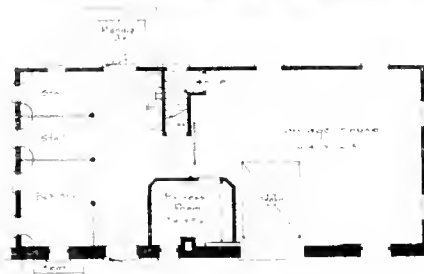
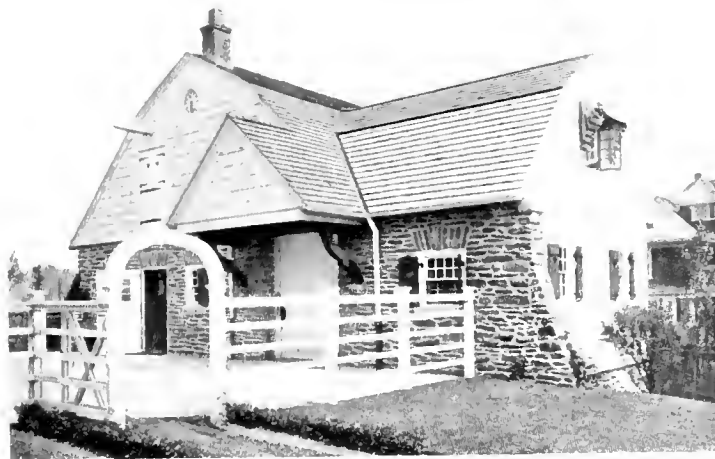
STABLE AT WEST CHESTER, PA.
WAID AND WILLAUER, ARCHITECTS, NEW YORK



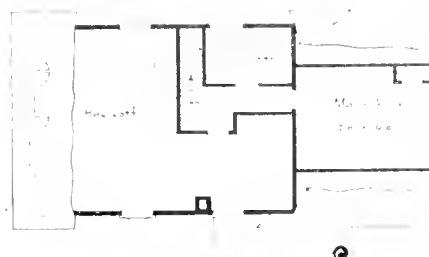
STABLE OF HENRY JUSTICE, ESQ., DEVON, PA.
 DURING, ORIE AND ZIEGLER, ARCHITECTS



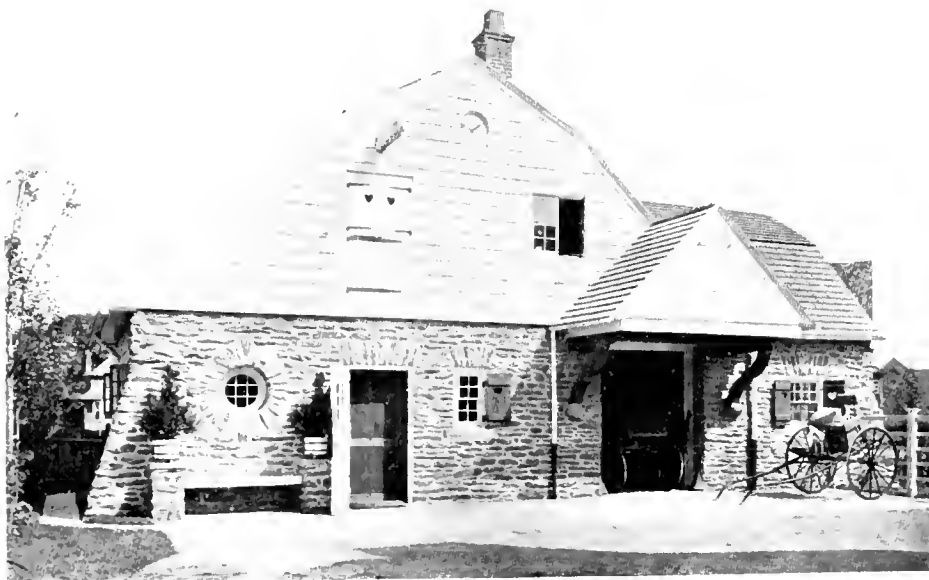
FLOOR PLAN



FIRST FLOOR PLAN



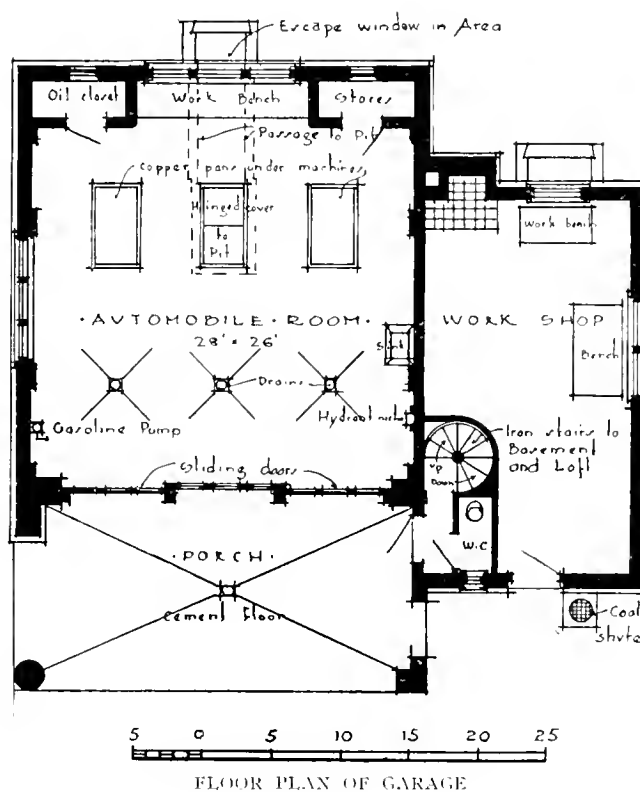
SECOND FLOOR PLAN



A STABLE AT ELKINS PARK, PA.
LAWRENCE VISSCHER BOYD, ARCHITECT



GARAGE AT DEVON, PA.
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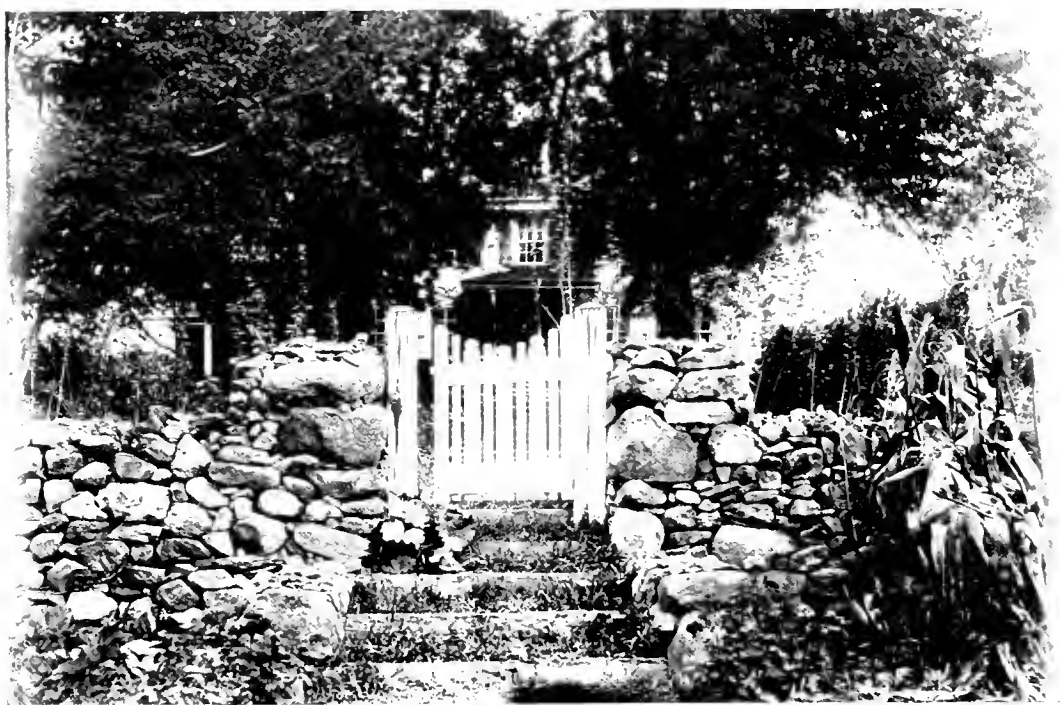




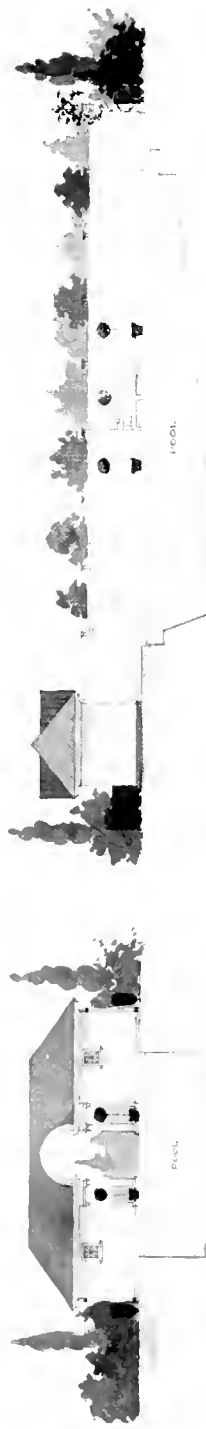
GARAGE AND COACHMAN'S HOUSE AT DEVON, PA.
HORACE WELLS SELLERS



DETAIL OF PERGOLA AT ROSE VALLEY, PA.
WALTER F. PRICE ARCHITECT PHILADELPHIA



GARDEN GATE, HOME OF R. BROGNARD OKIE, ESQ., LEOPARD, PA.
DESIGNED BY THE OWNER



Lawrence
 Visscher
 Boyd, Architect

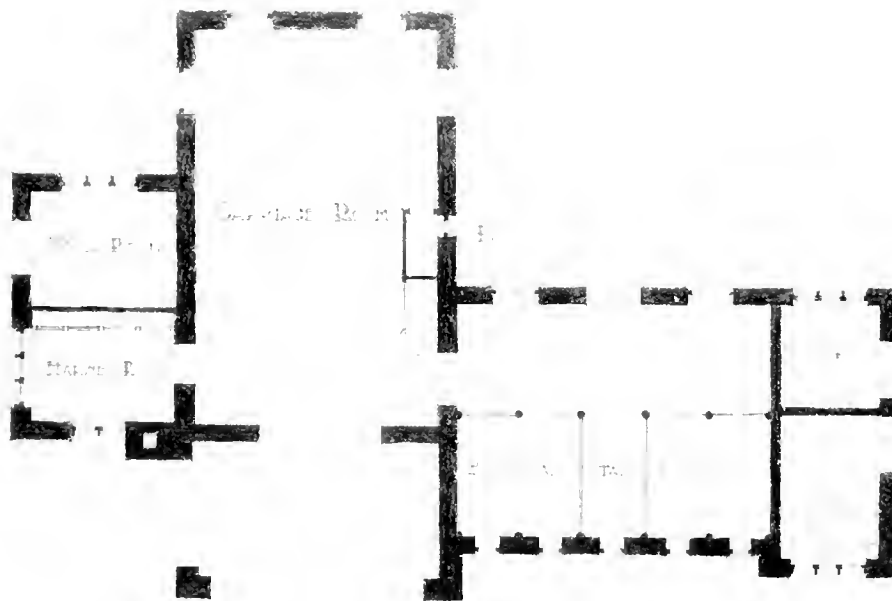
PRIVATE SWIMMING POOL AT ASHBORNE, PA.
 LAWRENCE VISSCHER BOYD, ARCHITECT



GARDEN FOR GEORGE BALL, ESQ., NEWARK, O.
C. E. HOWELL, ARCHITECT, COLUMBUS, O.



STABLE FOR JOHN D. Mc ILHENNY, ESQ., GERMANTOWN, PA.
 DUHRING, ORIE AND ZIEGLER, ARCHITECTS



FIRST FLOOR PLAN

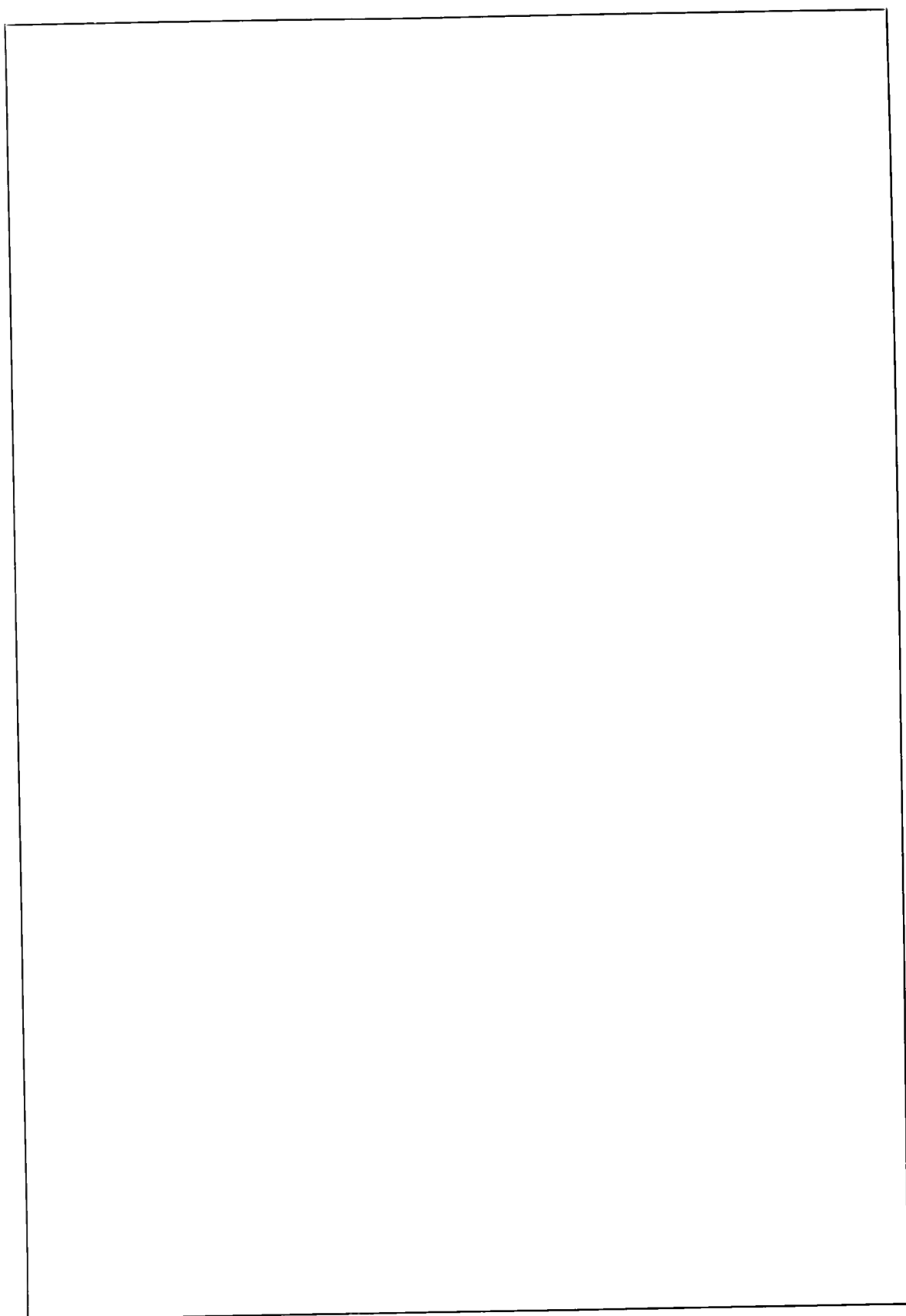


HOUSE AND GARDEN FOR CLEMENT STUDEBAKER, ESQ., JR., SOUTH BEND, IND.
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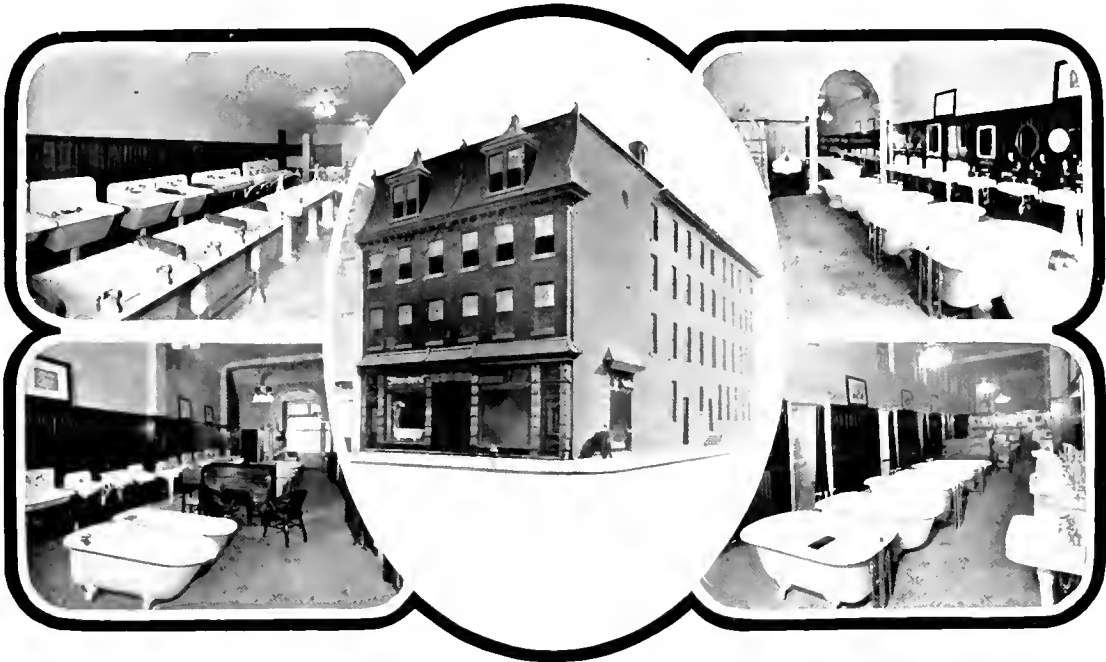
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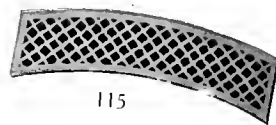
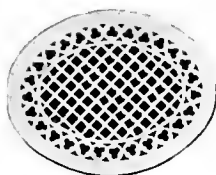
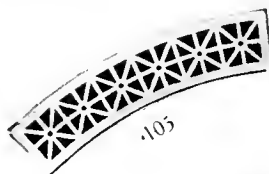
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Enameled Bricks	Paints for Roof, Floor and Wall	Wash Stand Fixtures
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Expansion Bolts	Parquetry Floors	Water Lift
Filters	Plaster	Weather Strips
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Fireproof Windows	Prismatic Glass	Window Screens
Fire Brick	Radiators for Steam and Water	Wire Work
Fire Proofing	Ranges	Wood Carving
Floor Stains	Refrigerators	Wood Engraving
Floor Enamels	Roofing Felt	Wood Mantels
Flooring	Roofing Slate	White Lead

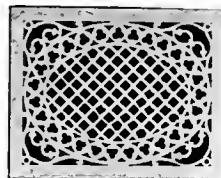
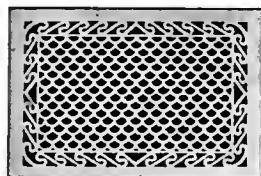
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144 N. Second St.

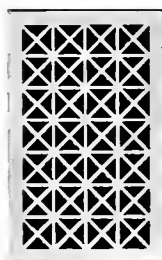
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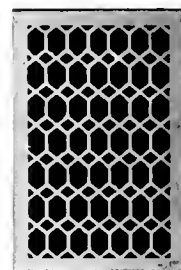


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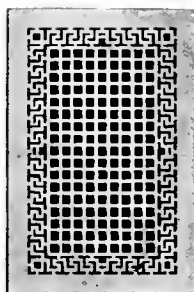


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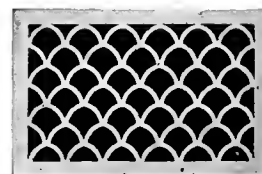
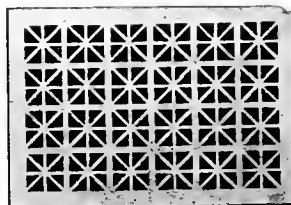
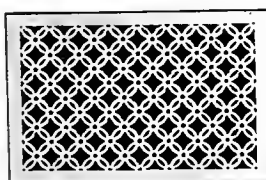
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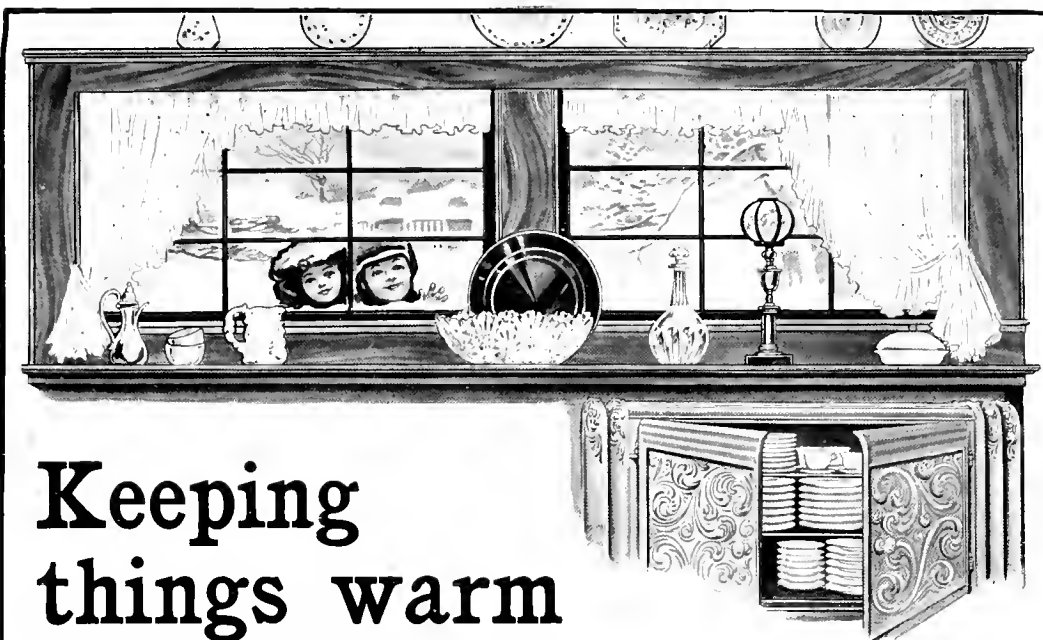
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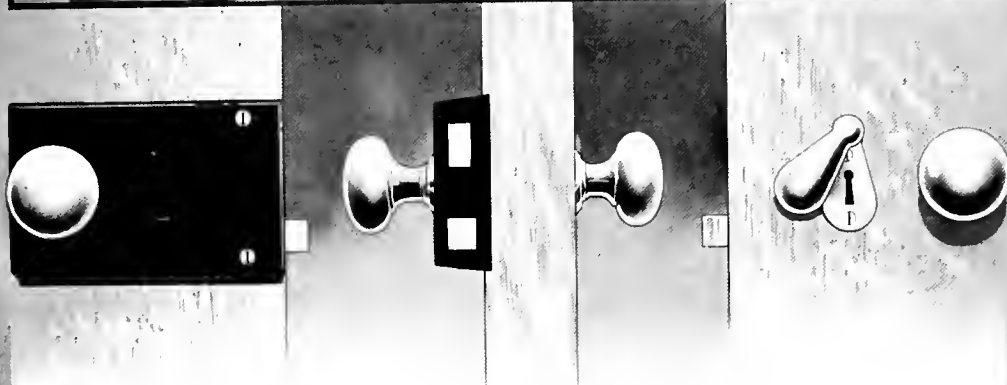
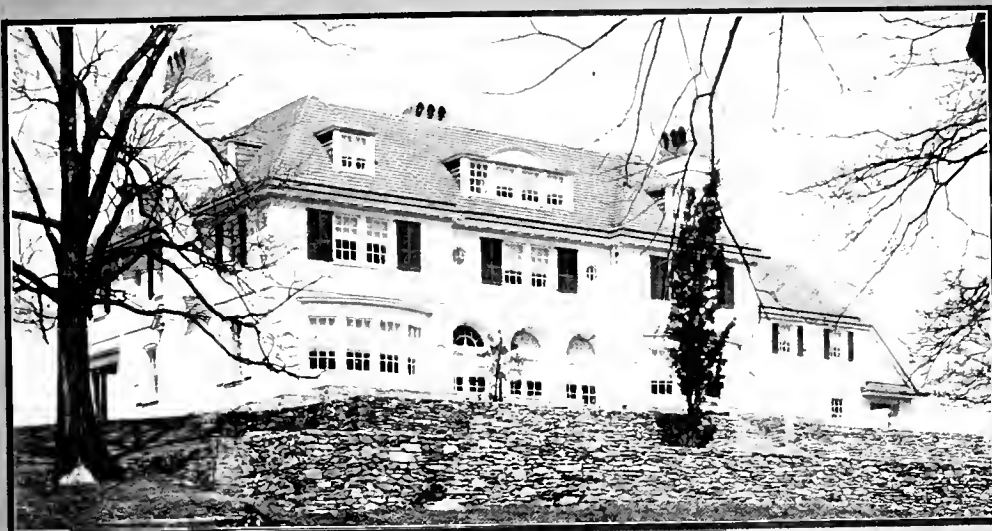
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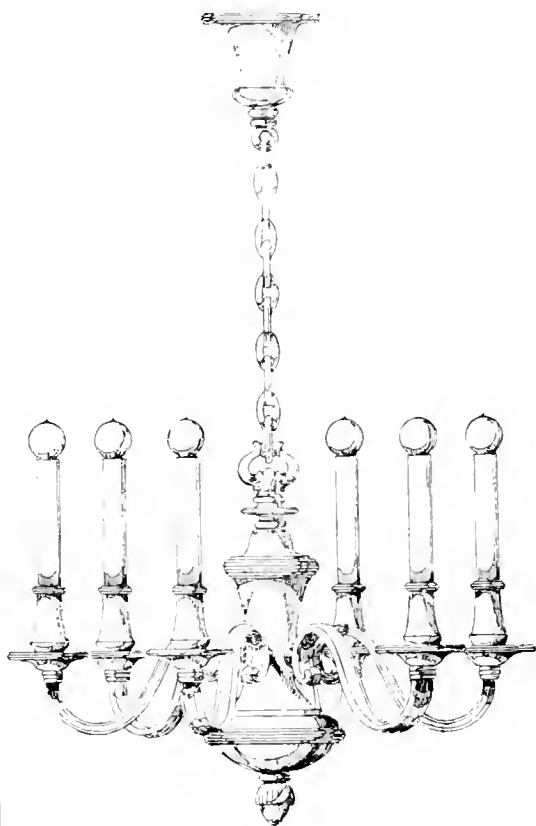
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Brick

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(Wire Cut and Repressed)
Gray and Ox
Blood Velvets
Syrians
Devonshires
Smyrnas
Bokharas, Etc.

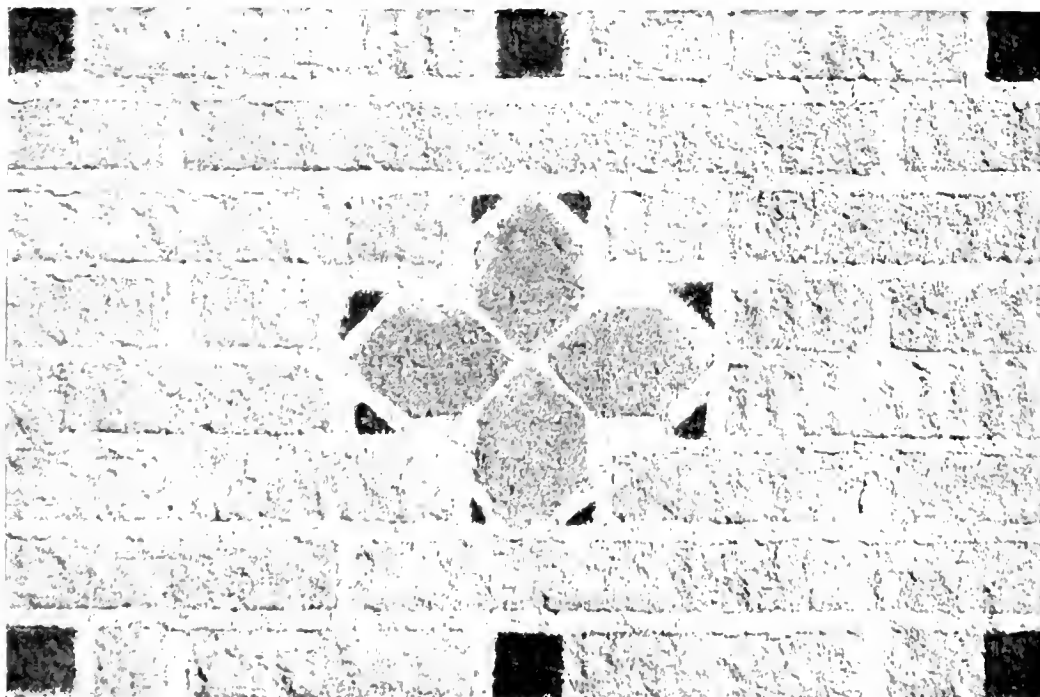
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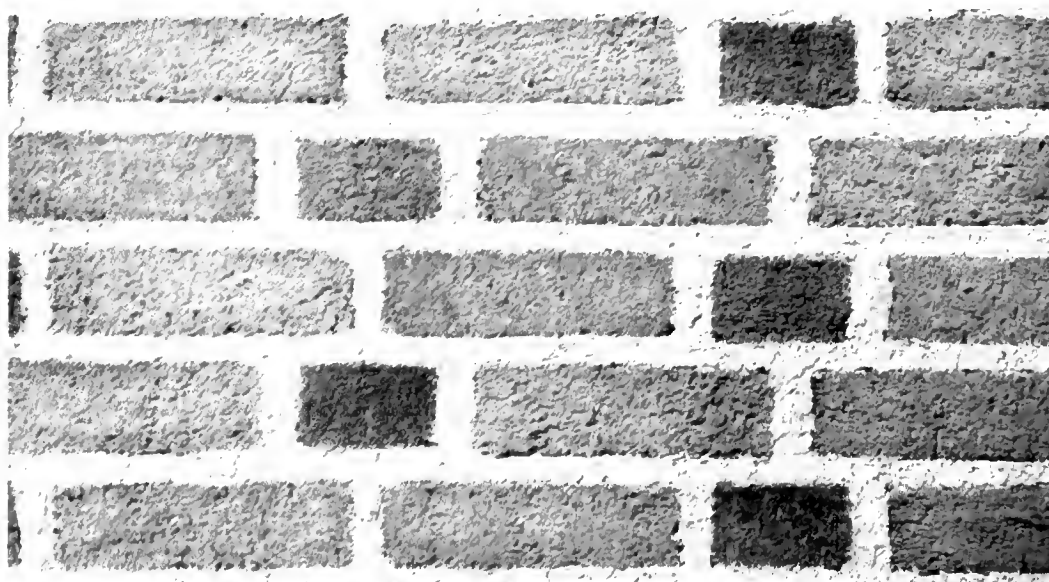
Manufacturers of "WINSLOW IRON-SPOTS"



Gray Velvet Matts.

ON the following pages no attempt has been made to exploit the "Winslow Iron-spot" bricks. Their popularity is so well established by their widespread use that any description would be superfluous. It is of interest to note that one of the earliest users of Iron-spot bricks was the late Stanford White, for whom they were specially manufactured for use in the Tiffany House, New York City. Since that time prominent architects in all parts of the country have specified "Winslow Iron-spots" to the exclusion of those of any other manufacture.

The purpose of this article is to make it known that we are not confining ourselves exclusively to the *manufacture* of bricks, but are making use of our exceptional *selling facilities* and *wide acquaintance* with other manufacturers *to distribute* their bricks, examples of which are shown in the accompanying illustrations.



Smyrna Matts, Laid Double Stretcher, Flemish Bond

HYDRAULIC-PRESS BRICK COMPANY

PHILADELPHIA BRANCH

Manufacturers of "WINSLOW IRON-SPOTS"



Hydraulic Press Brick Co., Phila.

A Residence for C. H. Geist, Esq., Overbrook, Pa.

FROM a very remote period in the history of man, down to the present day, brick has been more or less of an important factor in the architectural development of the world. It was an exigency placed by nature upon the Babylonian—the absence of quarries and forests—that first led to the utilization of clay as a building material, and if, as is asserted by eminent authorities, the earliest civilization was formed in Babylonia, brick, therefore, may be considered the earliest material used in permanent construction, as well as the basis for the invention of the arch, dome, tunnel, and other methods of vaulting which had their origin at that time. Walls and ruins of brick have been discovered dating long before 4000 B. C.

Assyria followed Babylonia very closely, using stone scarcely at all, except occasionally for foundations and facings. Two kinds of brick were generally employed—the crude, or sun-dried, and the kiln-dried, or fired brick—the latter being used principally for the facing of masses of crude brick, so as to preserve them from disintegration, especially by water, and for thin and inner walls.

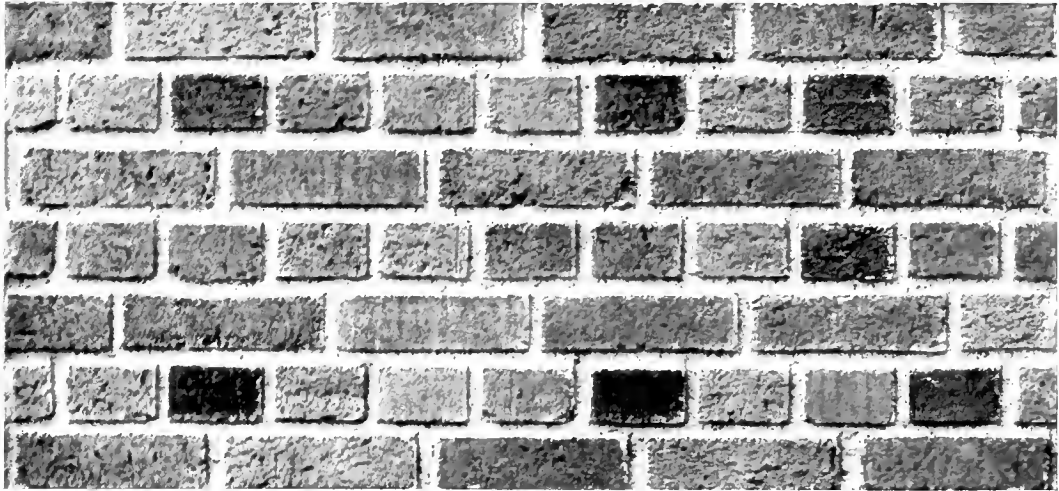


Persian Mats, Detail of Brickwork in the Above House.

HYDRAULIC-PRESS BRICK COMPANY

PHILADELPHIA BRANCH

Manufacturers of "WINSLOW" IRON-SPOTS"



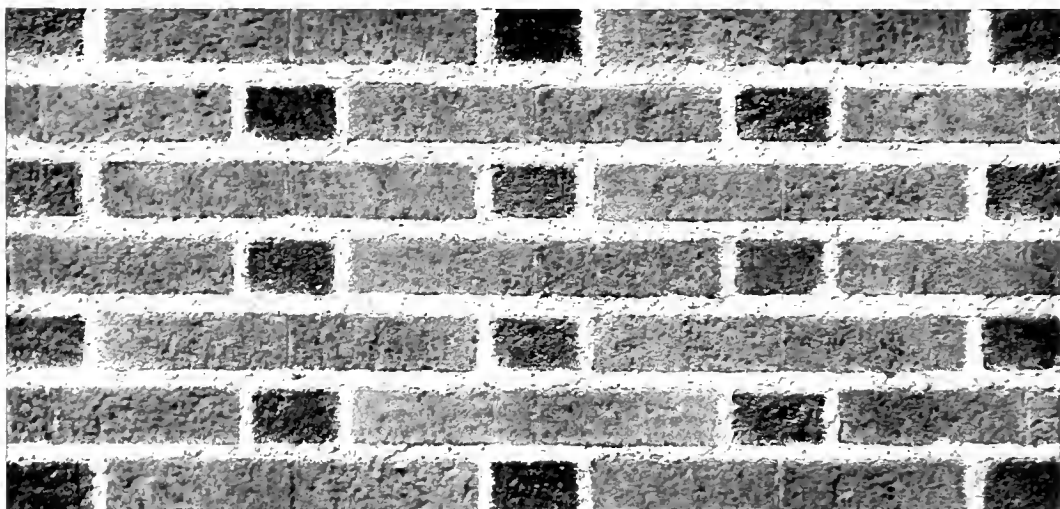
Run of Kiln Red Velvet Matts, Laid Dutch Bond.

CONSTANT progress was made in the Art of Brickmaking by nation after nation, and in the Middle Ages was evolved a wonderful variety of molded bricks which have served down to the present day as models for ornamental brickwork.

Brick, above all other building materials, possesses possibilities for artistic architectural expression, and has also a peculiar combining quality which gives it a special advantage, in that it can be used effectively in conjunction with all other building materials. It fits in readily with wood, granite, stone or stucco, concrete or steel, and this can hardly be said of any other structural product.

Modern appliances and modern methods of manufacture are enabling architects to meet their every requirement. Molded bricks are produced in endless variety of design, from simple sections, like those of cornice, plinth, and string course bricks, up to the most elaborately decorated blocks of different forms, such as diaper patterns for walls and moldings for entablature work. The uniformity of color and great exactness of shape, such as is found in the finished product of modern manufacture, is being varied by the revival of the rougher texture and harmonizing tints found in the brickwork of the ancients, and with this brickwork can be produced an effect of seeming elaboration, with plays of light and shadow, at infinitely less cost than the carvings and moldings of stone.

"The survival of the fittest" is applicable to brick, of all building materials, for, in addition to its undoubted supremacy in strength, durability, sanitary qualities, and general structural value, it may truthfully be asserted that as an artistic medium it ranks equally high



Ox-Blood Velvet Matts and Natural Black Headers, Laid Double Stretcher, Flemish Bond, Concealed Joint.



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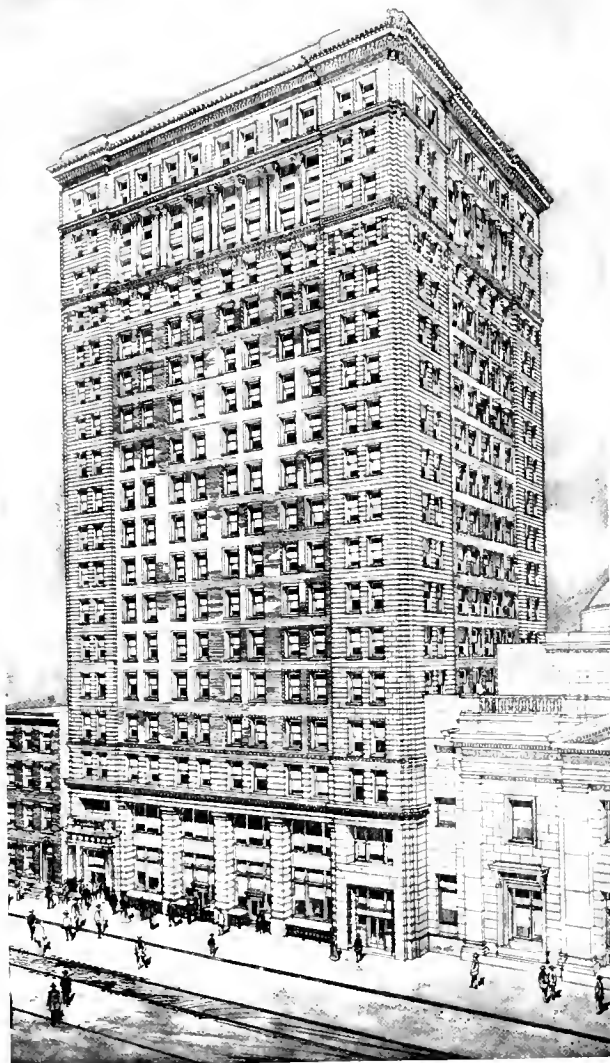
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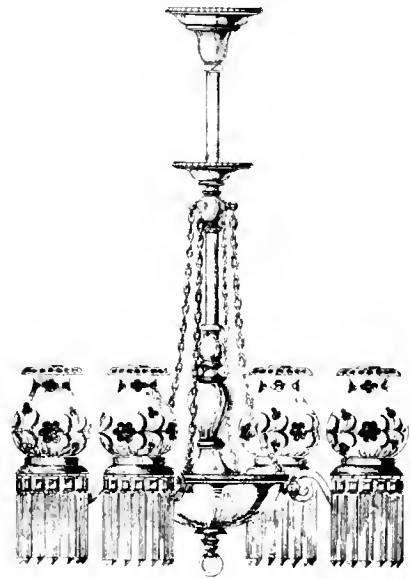
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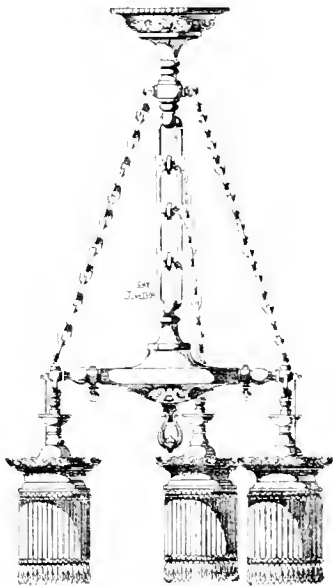
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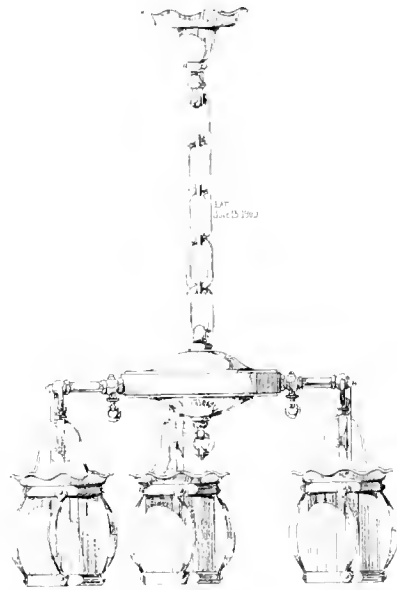
The fixtures carrying two or more lamps have a central control; by turning a key in the centre of the fixture all the lamps are lighted or extinguished.



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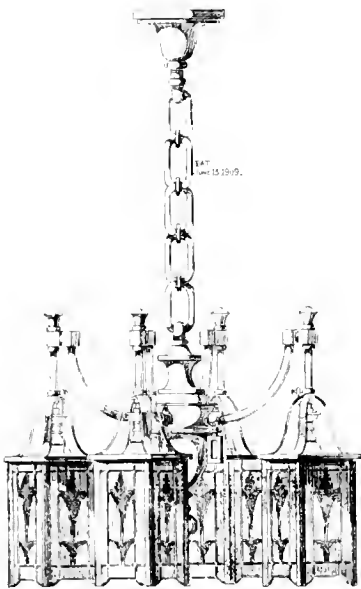
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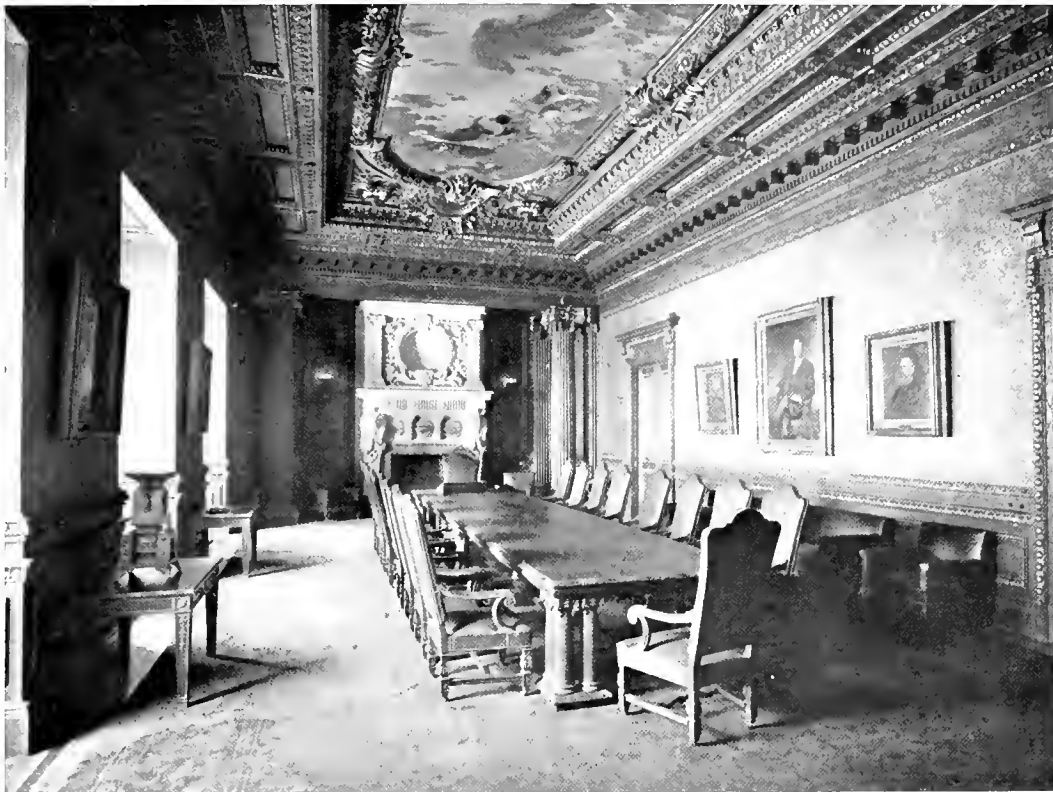
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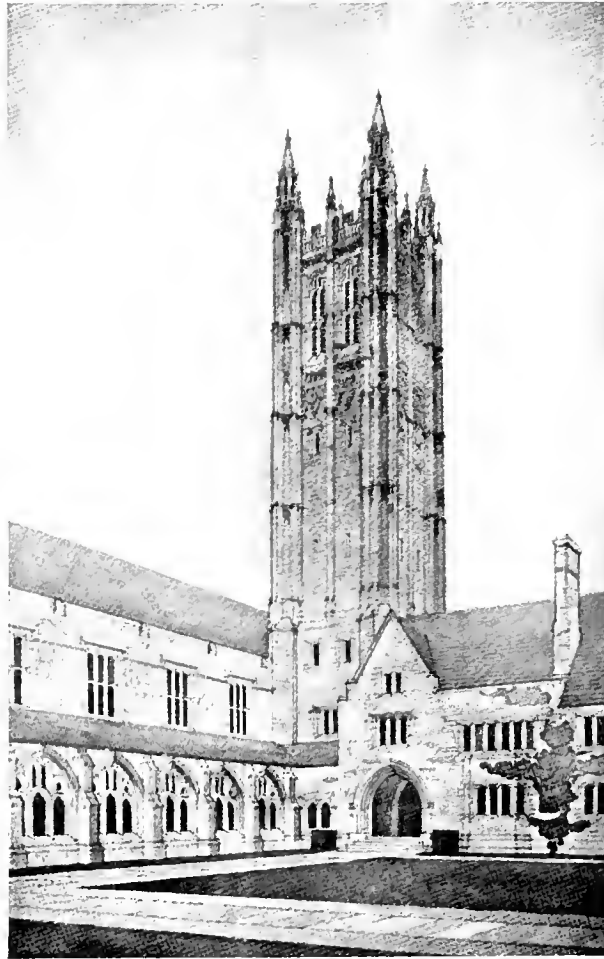
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It is a quick producer of air, for in a few minutes you get the full pressure. It collects no slime, and gives a dry, pure and cool body of air at each stroke. It is not affected by muddy or gritty water, as there are only two washers on inside of compressor. It will reduce water rent about 60 per cent.

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The "I X L" Anti-Freezing Closet Combination is guaranteed against freezing, if properly set. It consists of a low-down galvanized tank with lid; porcelain-lined oval-flushing rim hopper; finished oak swinging-seat, with equalized weight, self-closing hopper valve; valve rest; floor flange; bolts and nuts. All iron is galvanized. It has no flush pipe, no washers, and no fitting inside of tank; hence complete drainage of all water surfaces. It is quickly adjusted. Fasten tank against wall, couple to closet and it is ready for use.

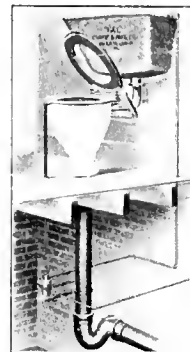
"SURI" URINAL COMBINATION.

The "Suri" Urinal Combination includes a "Suri" Automatic Siphon Tank (any size or style), N. P. flush pipe, brackets and "I X L" Urinal Sprays (one 8-gallon tank will feed eight sprays). It can be furnished with porcelain urinal, if desired.

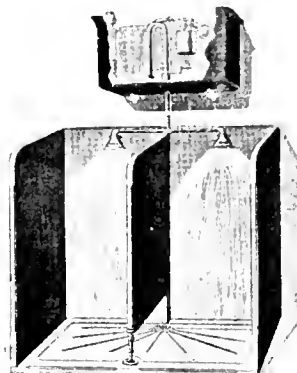
Sprays are *positive* in action; throw a sheet of water against slab, with a downward force; will not splash, and keeps the floor dry. The mouth of sprays is so constructed that the slab forms the back of sprays, preventing the mouth from crystallizing



"I X L" AIR COMPRESSOR



"I X L" ANTI-FREEZING CLOSET COMBINATION



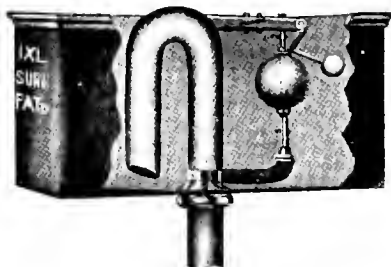
"SURI" URINAL COMBINATION



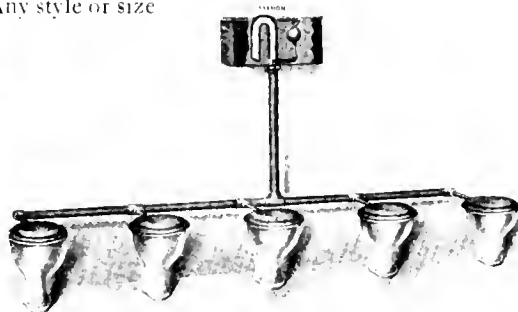
"I X L" URINAL SPRAYS

"SURI"
AUTOMATIC
SIPHON
TANKS.

These Tanks can be used for single Closet or Urinal, Latrines or Range Closets, or a Battery of Closets or Urinals. They are *positive* in action, and can be operated by a drop of water or the full pressure. Siphons are made in the following sizes: 1½, 2, and 2½ inches. Any style or size of tanks furnished.



"SURI" AUTOMATIC SIPHON TANK



"SURI" AUTOMATIC TANK, SHOWN CONNECTED TO A BATTERY OF CLOSETS

"SURO"
SEAT-ACTION
COMBINATION.

This Combination includes an 8-gallon "Suro" tank (any size), N. P. flush and rod casing pipes, brackets and clamps, swinging saddle-seat with equalized weight, "Suro" hinges and posts, porcelain closet (any style), floor plates, bolts, etc. When set in position, no parts can be *tampered* with. The seat action is *positive*; and tanks will give a full flush, with a displacement of 3 inches of water.

"POSITO"
HIGH-TANK
COMBINATION.

This Combination includes an 8-gallon "Posito" siphon tank (any size), N. P. flush pipe, brackets, clamps and chain and cut-glass pull, saddle seat and lid, "Suro" hinges and posts, porcelain (any style) closet, floor plates, bolts, etc. It is *positive* in action.

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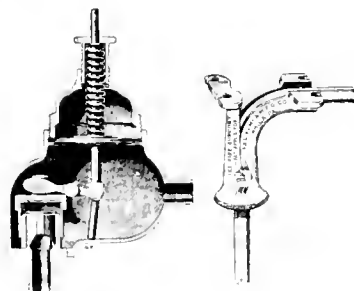
Send for list of testimonials.



"SURO" SEAT-ACTION CLOSET COMBINATION

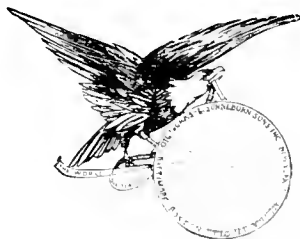


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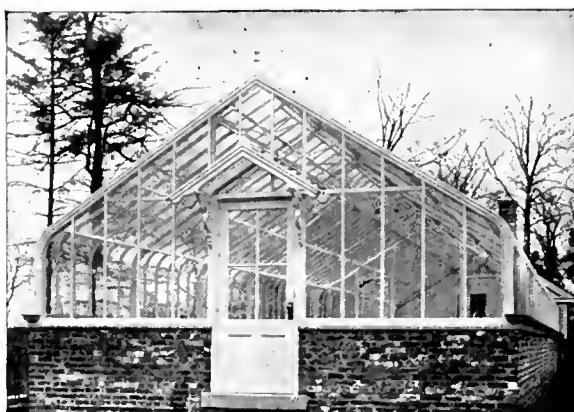
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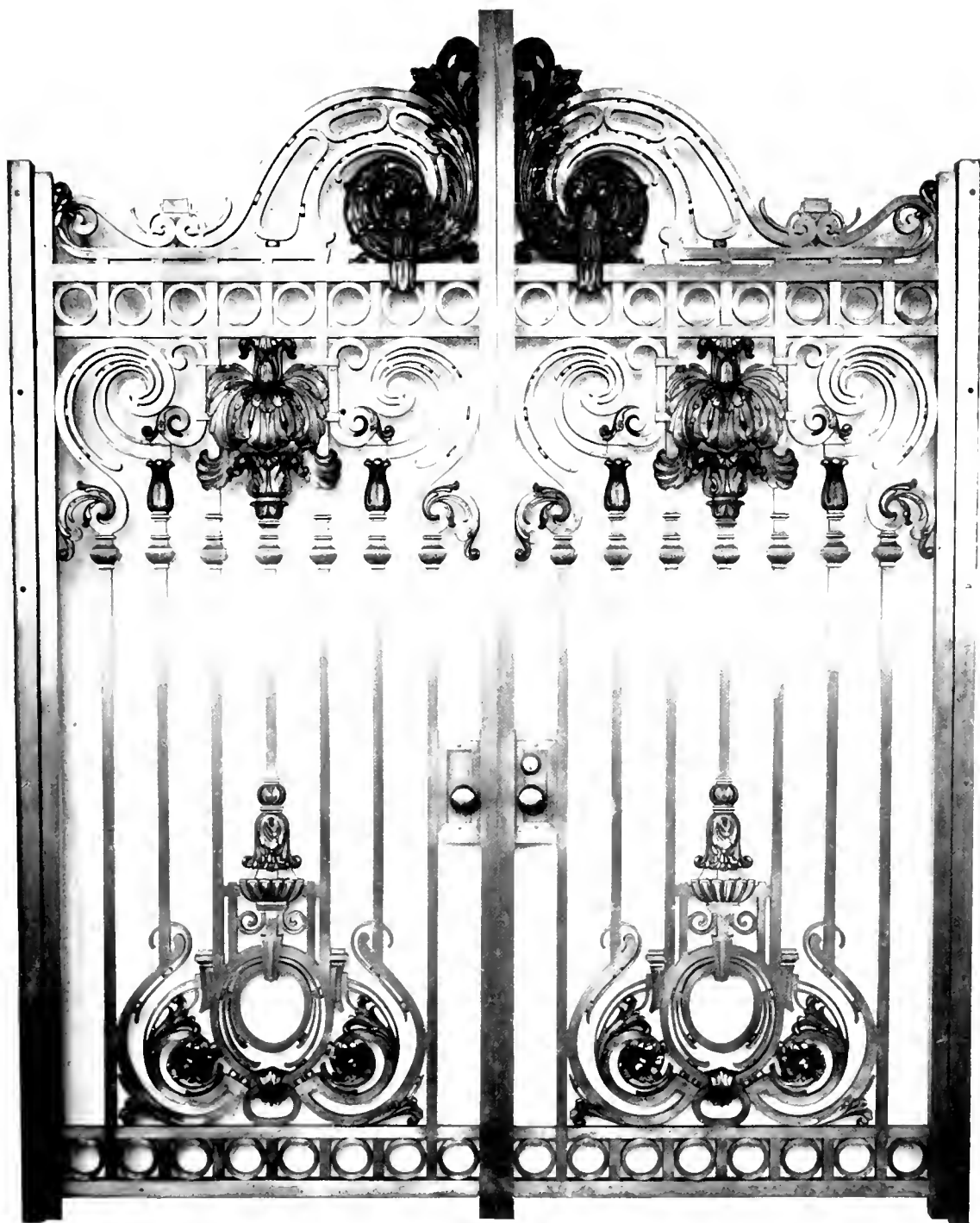


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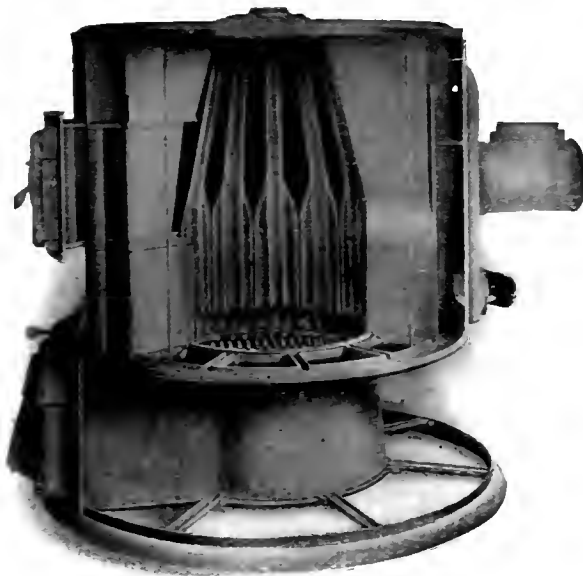
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AT ELKINS PARK, PA.

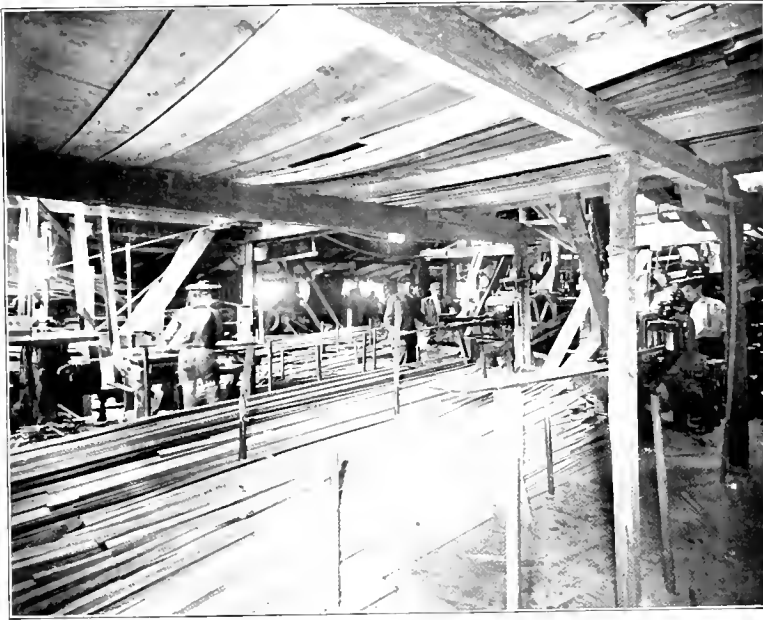
ARCHITECT
HORACE TRUMBAUER

ORIENTAL RUGS and PARQUETRY FLOORS

by

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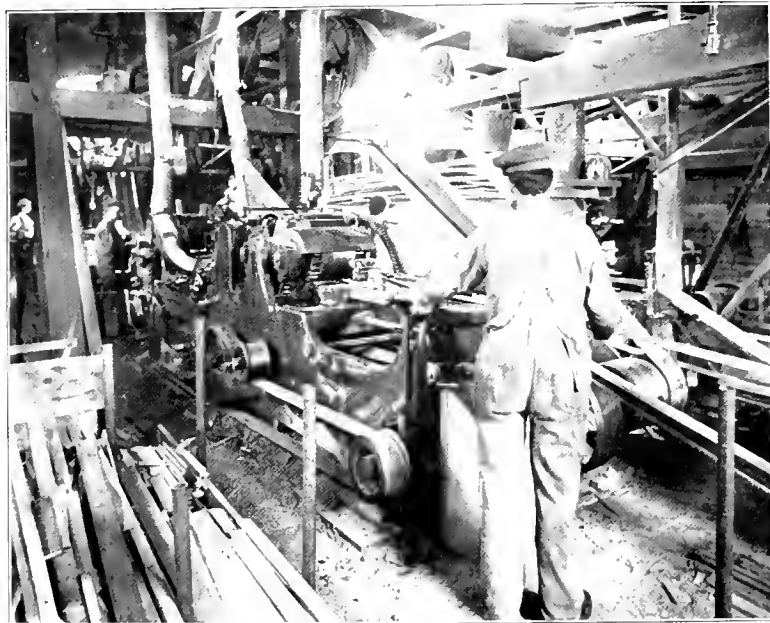
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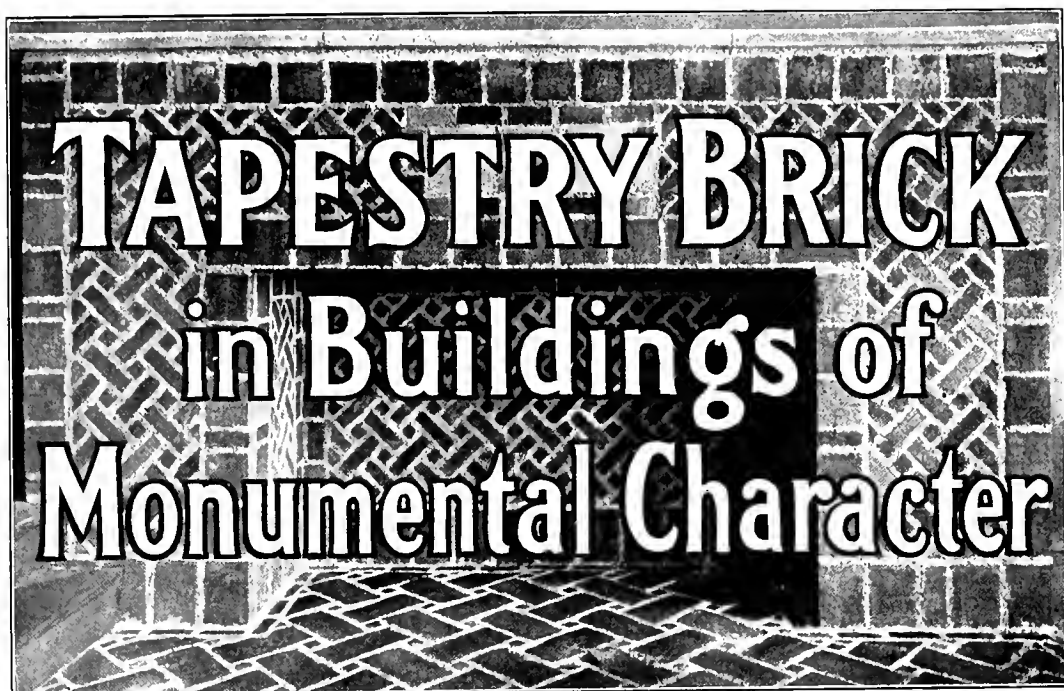
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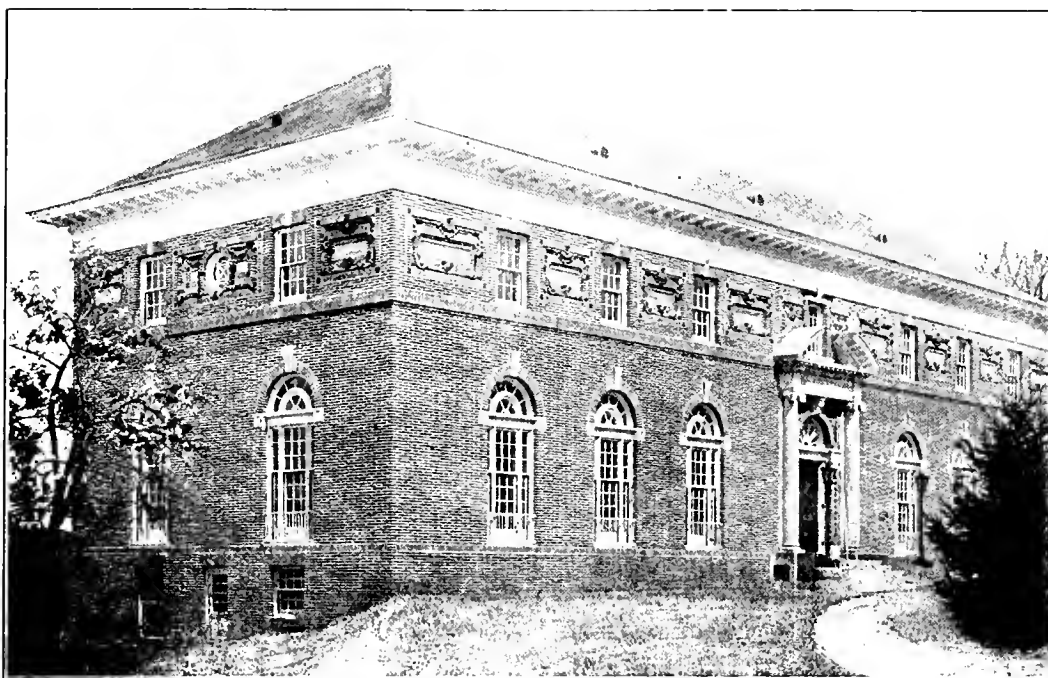
In the succeeding pages we illustrate a few of the buildings in which "Tapestry" Brick has been used. The monumental character of these buildings and the high standing of the architects from whose designs they have been erected, is of itself sufficient proof that "Tapestry" Brick is in no sense a "fad," but that it has taken its place as a standard building material, combining in the highest degree, utility, beauty and economy. Had the designers of these buildings had the least doubt as to the real merit of the material or the ultimate success of its use, it would not have been chosen for work of such importance.

Lack of space prevents our illustrating further examples, but the excellent effects produced by "Tapestry" Brick in buildings of a similar nature in almost every large city east of the Mississippi River, warrants our statement that *"Tapestry" Brick is pre-eminently desirable and particularly adapted not only for country and city houses but for churches, libraries, hospitals, clubhouses, schools, fraternal buildings and high grade apartments.*

Even the careful description of the texture, bonding and selection of the brick which we present on the following pages can give but a slight idea of the beauty of "Tapestry" Brick; the only adequate impression is one gained from the buildings wherein it is used, and we cordially invite not only the inspection of those illustrated herewith, but of those in other cities, a list of which will be furnished to any one sufficiently interested to inquire.

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S. B. DOBBS, REPRESENTATIVE FOR PHILADELPHIA, BALTIMORE AND WASHINGTON



RUSSELL SAGE HALL, NORTHFIELD SEMINARY, NORTHFIELD, MASS. DELANO & ALDRICH, ARCHITECTS

Color of Bricks

A mixture of light red to extremely dark blue "Tapestry" Brick, with some sixteen to twenty intermediate shadings, many of which appear on a single brick.

Size of Bricks

18" by 1½" by 6".

Texture of Bricks

Extremely rough.

Bond of Brickwork

Flemish.

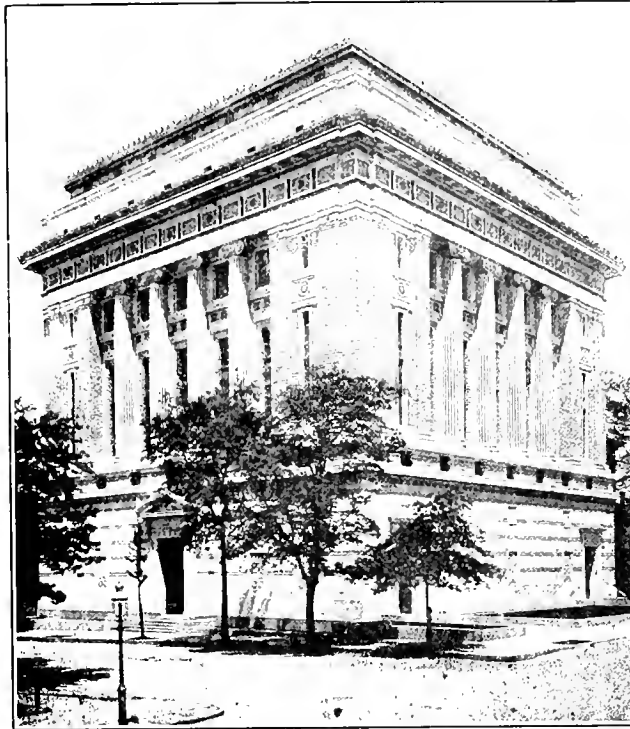
Mortar Joints

Gray, 1" wide, rough cut flush.

General Effect

At a distance, this building is of a reddish gray tint, the contrasting colors of the individual bricks being entirely eliminated by the great number of intermediate shadings and the relatively large size of the mortar joint. At a closer view point, the different shades are very pronounced, although in perfect harmony—in fact, the more the work is studied, the more the impression grows that "Tapestry" brickwork has artistic possibilities far beyond our powers of description. The medallions which are shown in the upper story of this building are "Brickotta."

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BROOKLYN (N. Y.) MASONIC TEMPLE
LORD & HOWLETT, ARCHITECTS—FELL & CORRETT, ASSOCIATED

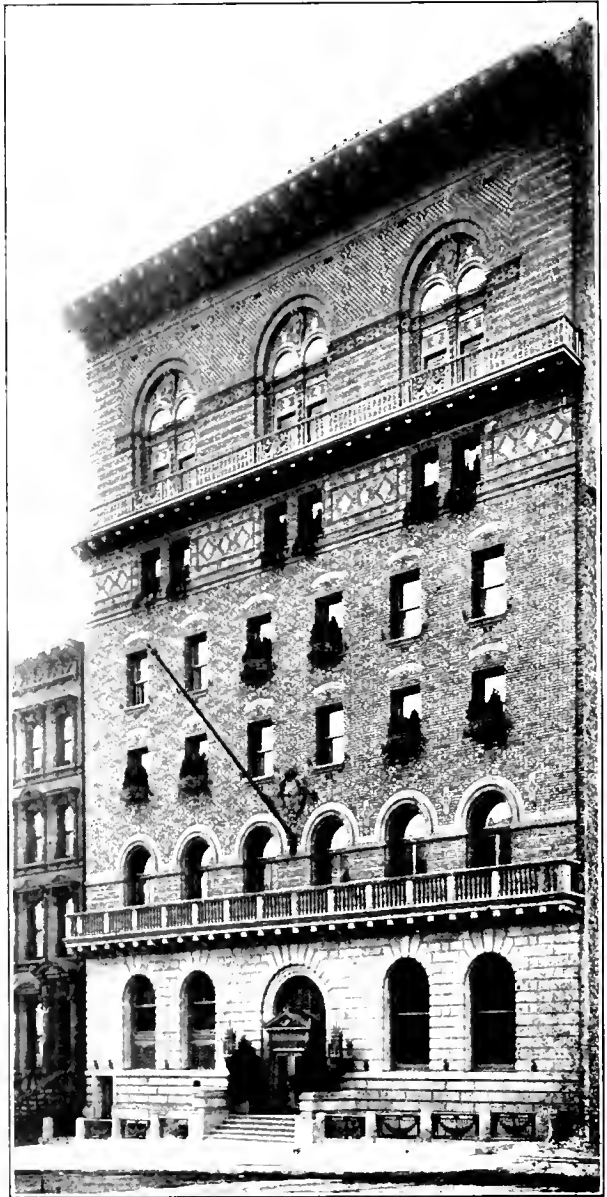
Color of Bricks	Cream gray, light brown and coffee, "Tapestry" Brick; shades 121, 122, 123, 124.
Size of Bricks	8" by 2 1/4" by 3 3/4".
Texture of Bricks	Rough.
Bond of Brickwork	Special, each multiple being made of four bricks laid with blind joints, to give a brick which appears to be 16 1/4" long by 4 3/4" high.
Mortar Joints	The blind joints gray, about 1/4" thick, the regular joints 7/8" to 1" thick, all tooled smooth.
General Effect	A soft, gray brown, with a tinge of faint violet in certain lights. The treatment of the brick being very unusual and the contrast of the polychrome terra-cotta being so effective, this building rivals in the color and character of the brickwork, any building erected in New York during the past ten years.

FISKE & COMPANY INC
FACE BRICKS/ ESTABLISH
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COLOR OF BRICKS

Light brownish gray "Tapestry" Brick; the diaper pattern of white headers; mosaic in top story blue, white, gray and brown; mosaic at fifth story of white, gray and brown "Tapestry" Brick. At the intersection of the diapers and in the field of the upper story mosaic is a conventional lotos, in white on a brown ground. Over two thousand of these lotos bricks were used in the front.

Color is added by the high lights in the overhanging cornice and in the balcony at the fifth story, in both of which deep orange and dark blue are used. The soft tones of the brickwork, contrasting with the deep colors mentioned and with the dark green boxwood shrubbery in the windows, have been favorably commented upon by discriminating critics from all over the civilized world.



LOTOS CLUB, WEST 57TH STREET, NEW YORK
DONN BARBER, ARCHITECT

Size of Bricks	12" by 2 $\frac{1}{2}$ " by 4" and smaller sizes in the mosaics.
Texture of Bricks	Very rough.
Bond of Brickwork	Special, to show pattern.
Mortar Joints	Gray, $\frac{3}{4}$ " thick, raked out $\frac{1}{4}$ " deep.

FISKE & COMPANY INC
FACE BRICKS/ ESTABLISH
IRE BRICKS/ ED IN 1864

BRICKWORK DETAILS

The details of historic brickwork have never been compiled in convenient form, but are scattered through innumerable books, magazines and loose photographs. The accumulation of anything like complete data on the subject involves a lifetime of study and research which the average architect, with his thousand and one problems, cannot hope to give.

The awakening interest in better brickwork in America seems therefore to have created the need of expert service in connection with its design and execution, and we have been called upon during the last year by many of the leading architects in New York to render assistance in these matters.

We have therefore organized a designing and drafting department and are prepared to help the architect in the preparation of his drawings of the façade, to submit for his approval water-color sketches and working drawings showing the detail of both plain and pattern brickwork, and to assist in drawing up specifications as to the style of bond, the composition, mixing and use of the mortar and other details of brickwork which may be required.

We are prepared to lay up brick in any desired style on the proposed site or elsewhere, thereby offering an opportunity of studying the effect of the proposed brickwork long before the plans are completed and the contracts let.

If necessary we will send an expert to the job in its early stages to see that the work is properly started and that the architect's "Clerk of the Work" is fully posted, so that he may intelligently supervise the work as it progresses.

The detailing and execution of highly ornamental and special pattern work has become a question of expert knowledge and skill, and having been actively connected with the execution of much of the fine work which has been done in and around New York within the last few years, we are pleased to offer to architects and their clients, such assistance as lies within our power.

The interior lining just completed in the Tap Room of the Hotel Belvedere at Baltimore, of which Parker, Thomas & Rice are the architects, and which is illustrated on the following page, is an example of our work.

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BALTIMORE—MARYLAND

PARKER, THOMAS & RICE, Architects

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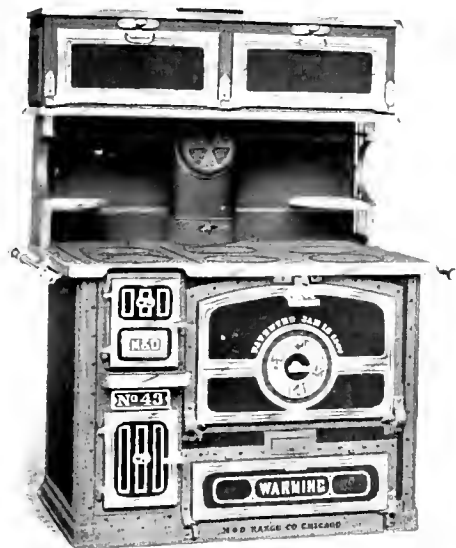
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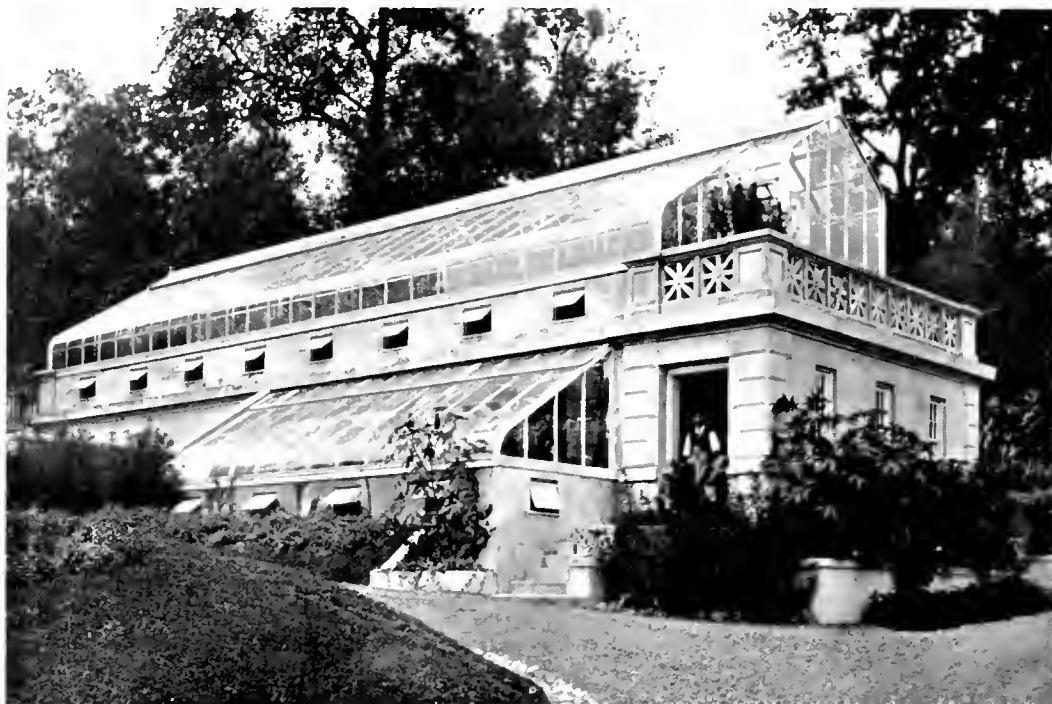


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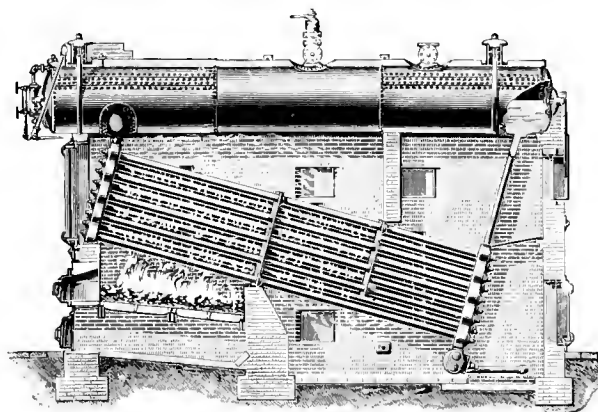
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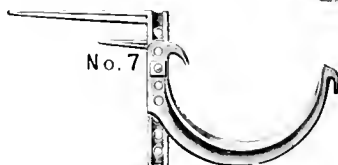
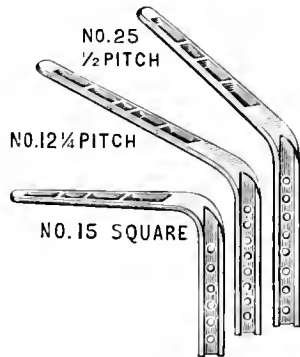
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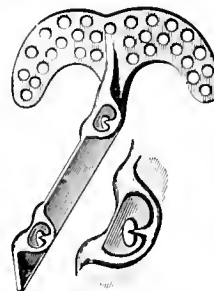
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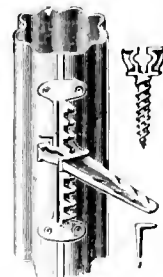
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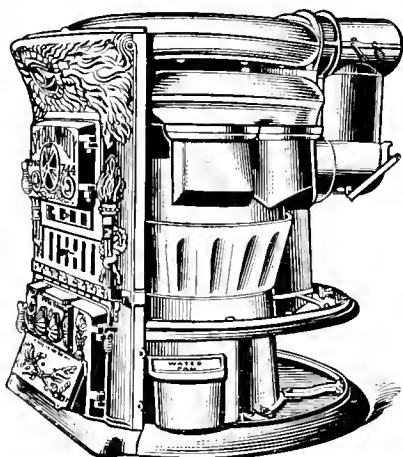
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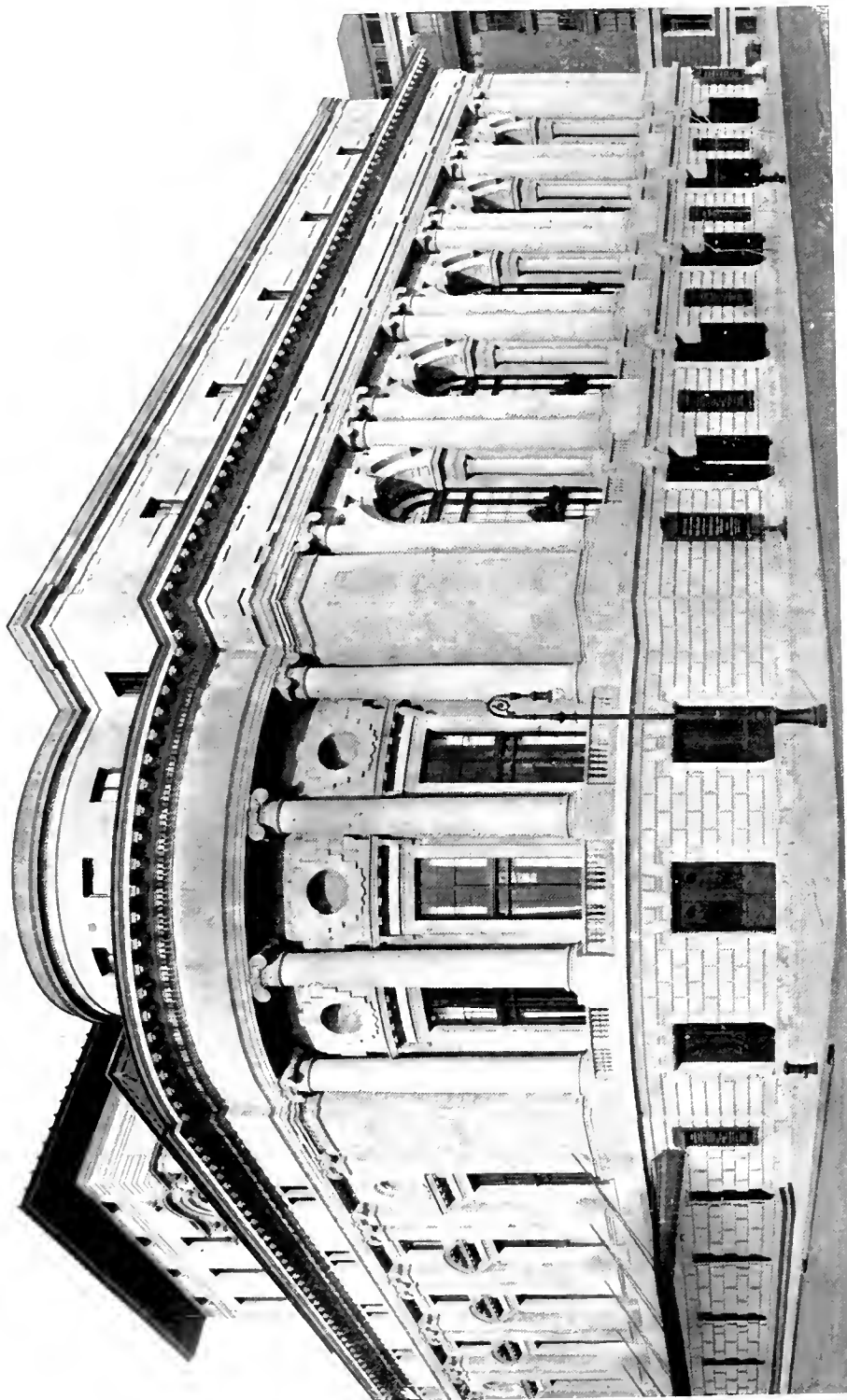
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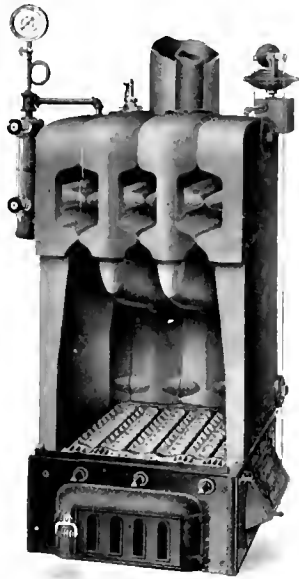
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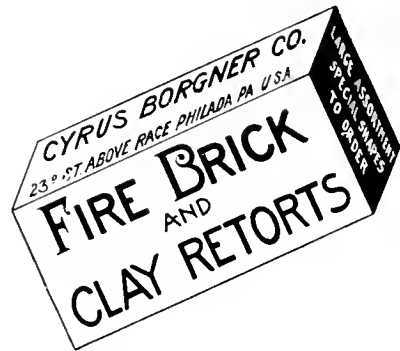
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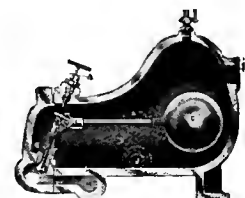
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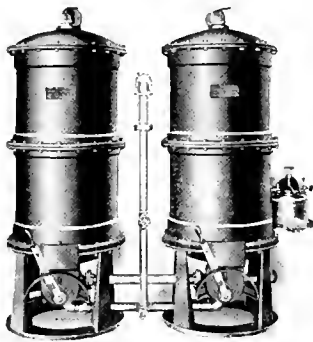
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